

TECHNICAL  
ART  
SERIES

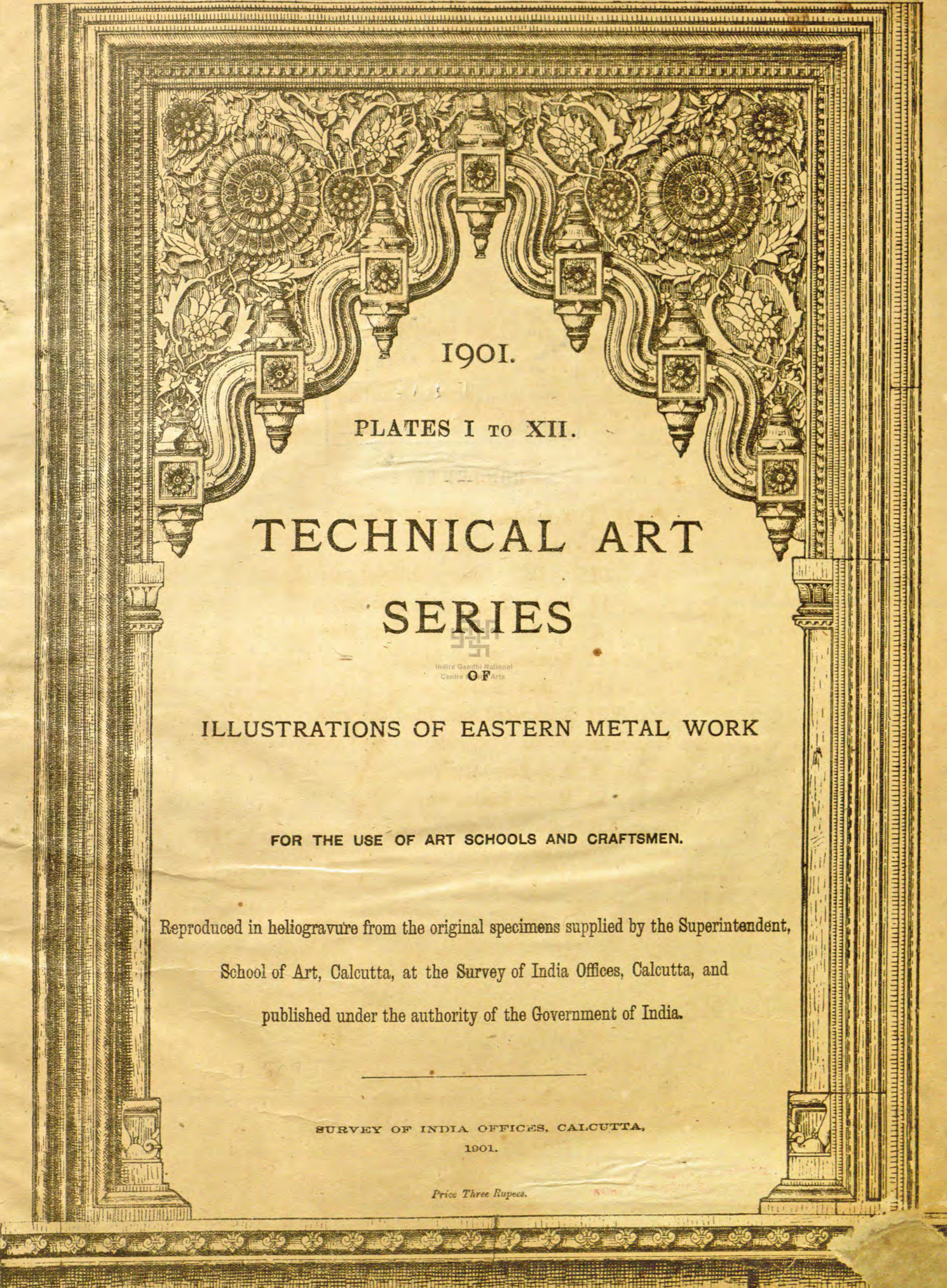


1901-1904



THE UNIVERSITY OF CHICAGO  
PRESS





1901.

PLATES I TO XII.

# TECHNICAL ART SERIES

Indira Gandhi National  
Centre OF Arts

ILLUSTRATIONS OF EASTERN METAL WORK

FOR THE USE OF ART SCHOOLS AND CRAFTSMEN.


Reproduced in heliogravure from the original specimens supplied by the Superintendent,  
School of Art, Calcutta, at the Survey of India Offices, Calcutta, and  
published under the authority of the Government of India.

SURVEY OF INDIA OFFICES, CALCUTTA,  
1901.

Price Three Rupees.



SV 05

	INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
ACC NO.....	91-25125.....
DATE.....	29.5.91.....

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## TECHNICAL ART SERIES, 1901.

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### PLATE I.

#### A BUDDHIST FIGURE FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

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THIS is a bronze gilt figure, similar to the two given in the last series. It is from a Buddhist shrine of Tibet or Sikkim, made by a Nepalese workman. Buddha is sitting in contemplation, surrounded by a wreath of foliage, finely conventionalised, which represents the sacred Bo tree, under which Sakya Muni, according to the Buddhist tradition, spent seven times seven days and nights in meditation, before he began his ministry. His right hand is raised in the act of blessing and in his left he holds the lota, or vessel containing the nectar of immortality. The pedestal on which three attendants, or worshippers, are kneeling is very skilfully designed. The beautiful proportions of the whole composition and the religious sentiment shown in the figures stamp it as the work of a real artist.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1901.

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### PLATES II AND III.

A TEAPOT FROM THE COLLECTION OF THE GOVERNMENT ART  
GALLERY, CALCUTTA.

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THESE plates give two views of a copper teapot, silvermounted, from Bhutan. The noble style and proportions of the vessel are adequately supported by very fine workmanship. In teapots of this kind the inhabitants of Tibet, Bhutan and the surrounding countries brew the curious mixture of tea, butter, flour and other ingredients which is to them both food and drink.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1901.

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### PLATES IV AND V.

#### A SILVER PÂN BOX FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

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THIS is another fine example of Bhutan work. The box has an inner lining, the outside being perforated and ornamented by chasing. The ornament consists of gilt cartouches, containing Buddhist emblems, divided by bold conventional ornament. The lid is surmounted by a conventionalised lotus flower with a small boss of coral set in the centre.

E. B. HAVELL.



TECHNICAL ART SERIES, 1901.

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PLATE VI.

THREE NEPALESE TEMPLE LAMPS, FROM THE COLLECTION OF THE  
GOVERNMENT ART GALLERY, CALCUTTA.

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THESE are of the ordinary type of lamps used in the Hindu temple service in Nepal. They are interesting for the good design of the handles.

Indira Gandhi National  
Centre for the Arts

E. B. HAVELL.



## TECHNICAL ART SERIES, 1901.

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### PLATE VII.

A BRONZE CENSER, NEPALESE WORK, FROM THE COLLECTION OF THE  
GOVERNMENT ART GALLERY, CALCUTTA.

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THIS is one of the many examples, even now to be found in Nepal and the surrounding countries, of ordinary, everyday work, which bear evidence of the skill and artistic taste of the Nepalese metal workers. It is a bronze censer, for the Buddhist temple service, cast by the *cire perdue* process (which is followed by all Indian metal workers) and left in the state in which it came from the mould. Although wanting in finish, it must be admired for the elegance of its shape and for the taste in which the simple ornamentation is designed. Technically it is also interesting as being an excellent specimen of casting. It is intended for real use and not merely as a curio to be sold to tourists, and therefore the workman has taken the trouble to make the casting exceedingly light. The ordinary Nepalese bronze curio, quite apart from the inferiority of its design, can generally be recognised immediately by the extreme heaviness and clumsiness of the casting.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1901.

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### PLATES VIII AND IX.

#### A BRASS *REPOUSSE* BOWL FROM TIBET.

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THE lid of this bowl shown in Plate IX is a veritable masterpiece of design and technique. The handle, on which a figure of Buddha is seated, springs from a lotus flower, the bold treatment of which is a fine contrast to the rest of the ornamentation. On the outer edge of the lotus is a band of ornament interspersed with Buddhist emblems in very high relief. On this the artist has lavished his utmost skill and has produced a piece of work technically and artistically of the highest merit. It is the finest piece of metal work of the kind which I have seen in India. The bowl was used by a Tibetan Lama to carry with him on his journeys the images, vessels, or relics used in the Buddhist ritual.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1901.

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### PLATE X.

A BRASS ROSE-WATER VESSEL FROM THE COLLECTION OF THE  
GOVERNMENT ART GALLERY, CALCUTTA.

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THE Mahomedan precept against the representation of human and animal forms in Art was more strictly observed by the Arabians than by any other of the followers of Islam. This rose-water vessel is a good example of the school of Geometric decoration, which was developed in Arabia in consequence of the restriction imposed by the Mahomedan law. It is distinguished by the elegance of its outline and by the ingenuity with which the stiff lines of the Geometric pattern are adapted to the various curved surfaces of the vessel.

E. B. HAVELL.



# TECHNICAL ART SERIES, 1901.

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## PLATES XI AND XII.

### TWO PERSIAN TRAYS FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

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PERSIAN artists ignored altogether the cannon of the Mahomedan law, which had such a marked influence upon the Arabian School. The fascination of Persian art profoundly affected mediæval decoration in Europe, especially in textile fabrics. The skill of the Persian artists in floral design and in the treatment of animal forms for decorative purposes has never been surpassed.

The two trays of tinned copper here illustrated are of modern work, and, though not remarkable for fine workmanship, are treated with much artistic feeling, and give a good idea of the way in which the Persian designer uses all kinds of animal forms symbolically and for decorative effect.

E. B. HAVELL.



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,, VIII Tibetan Lamas' Girdle.  
,, IX Do. do.  
,, X Necklet and Armlets worn by Tibetan Lamas.  
,, XI Ivory mirror from Travancore.  
,, XII Two dies for tinsel work.





Photogravure.

Survey of India Offices, Calcutta, September, 1901.

A BUDDHIST SHRINE AND FIGURE.









Photogravure.

TEA-POT FROM BHUTAN.  
SCALE 2.

Survey of India Offices, Calcutta, September, 1901.



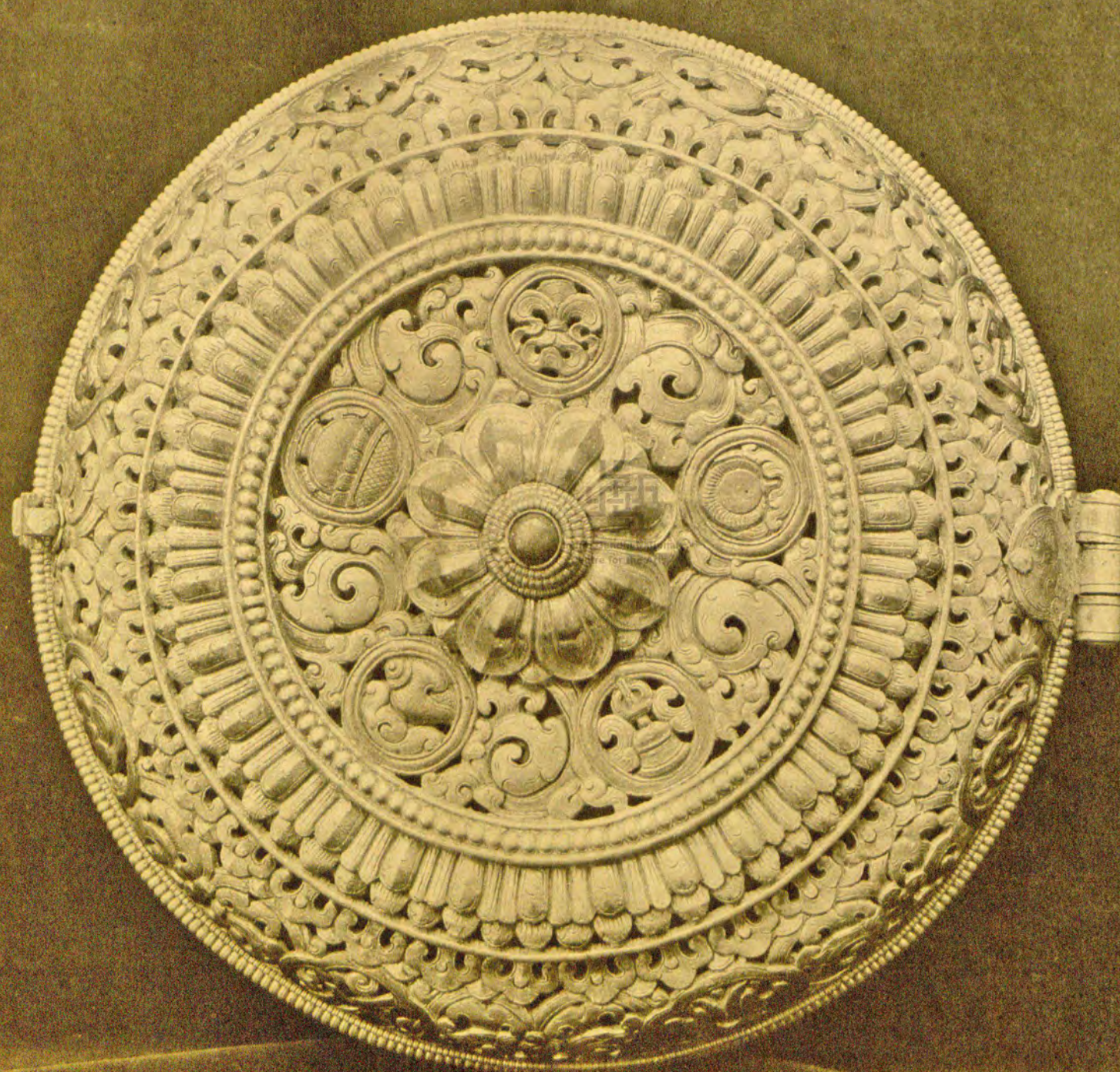


Photogravure.

PÂN BOX FROM BHUTAN.

Survey of India Offices, Calcutta, September, 1901.





Photogravure.

Survey of India Offices, Calcutta, November 1801

PAN BOX FROM BHUTAN.

FIG. 3.





Photogravure.

Survey of India Offices, Calcutta, November 1901.

NEPALESE TEMPLE LAMPS.

Scale 3.





Photogravure.

Survey of India Offices, Calcutta, November, 1901.

NEPALESE CENSER.

Full Scale.





Photo-gravure.

Survey of India Offices, Calcutta, November 1901.

BRASS VESSEL FROM TIBET.

Scale 1.



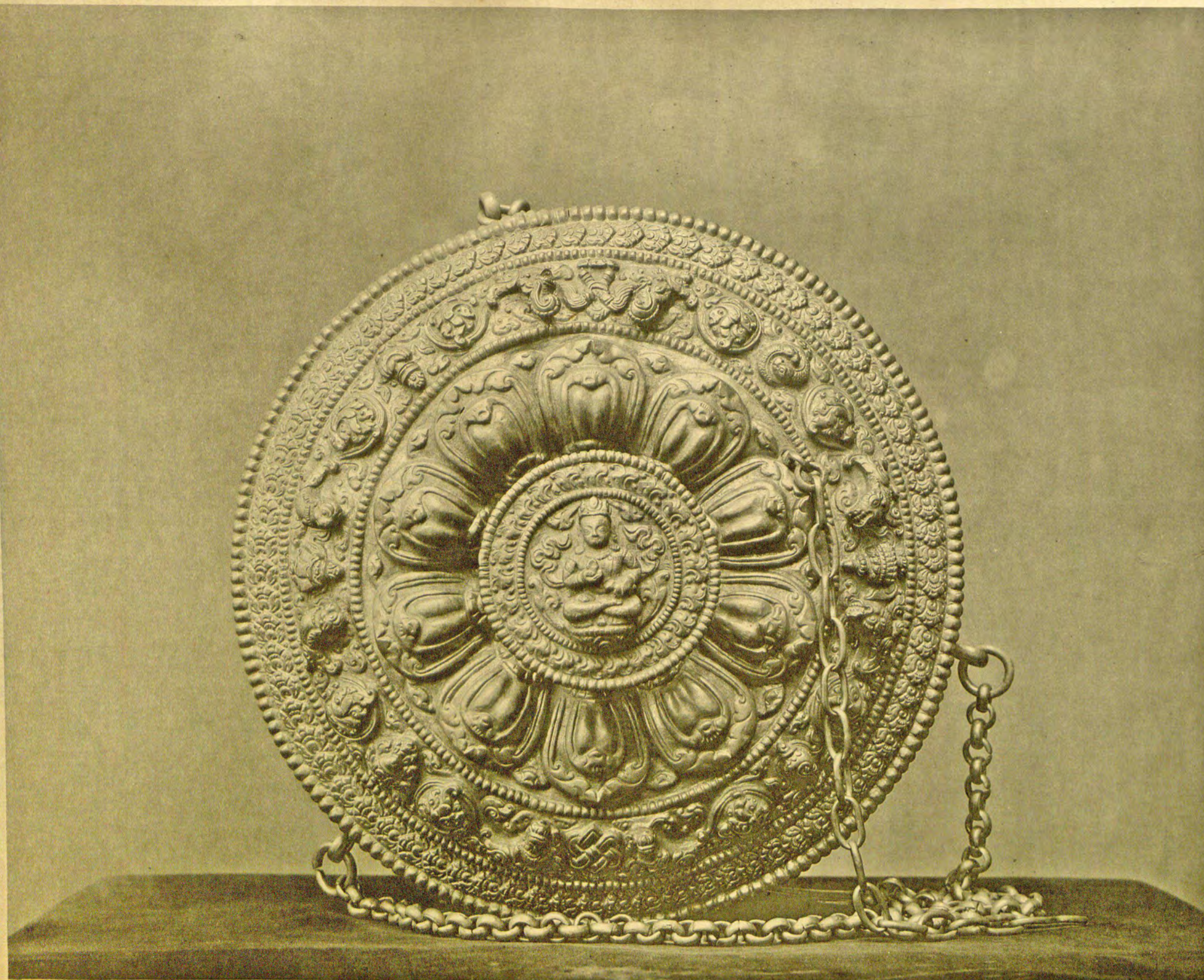


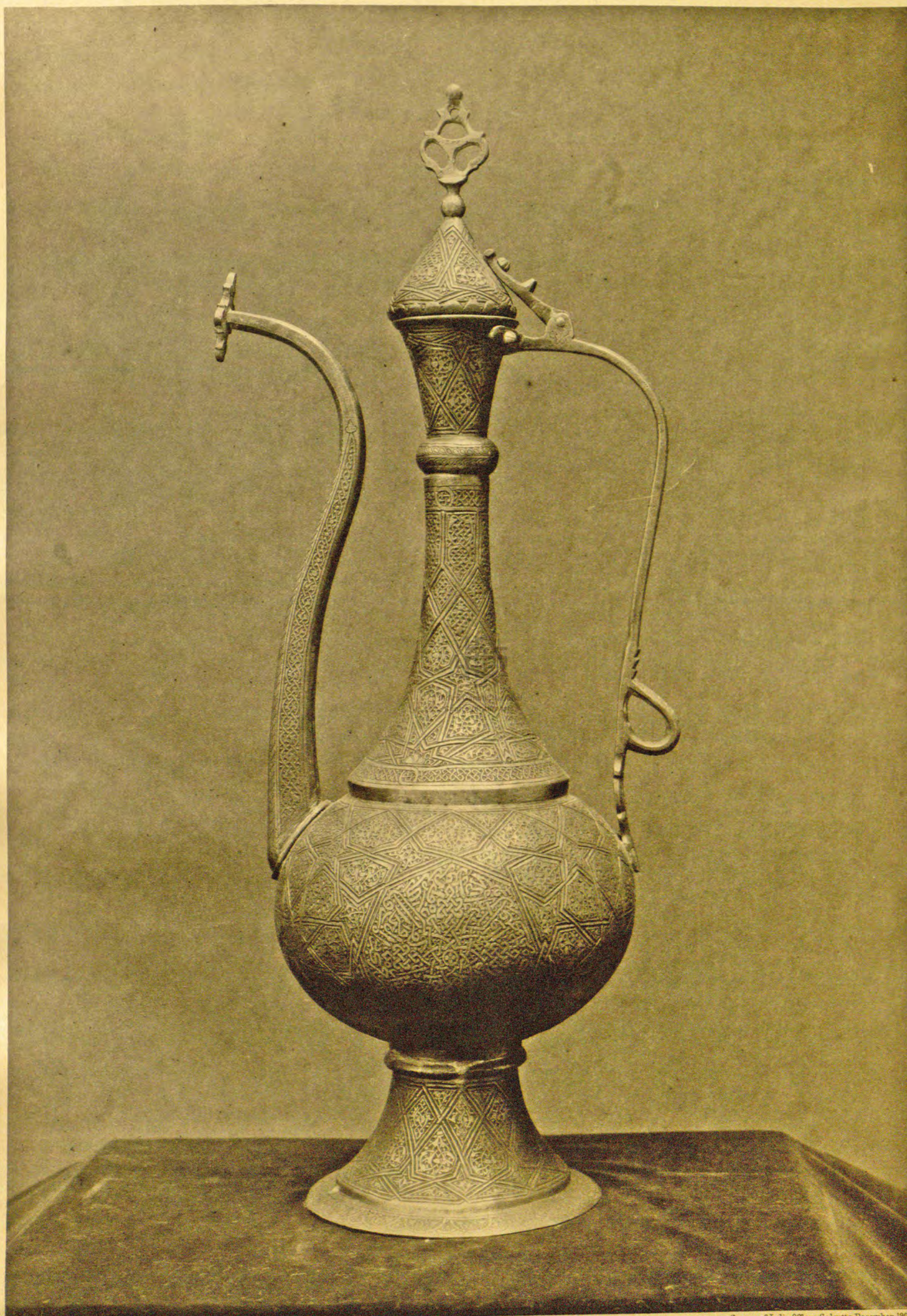
Photo-gravure.

Survey of India Offices, Calcutta, December 1901.

BRASS VESSEL FROM TIBET.

Scale 3.





Photogravure.

Survey of India Office, Calcutta, December 1901.

ARAB ROSE-WATER VESSEL.

Scale 1.





Photogravure.

Survey of India Offices, Calcutta, December 1901.

MODERN PERSIAN TRAY.

Scale  $\frac{1}{2}$ .





Photogravure.

Survey of India Offices, Calcutta, December 1901.

MODERN PERSIAN TRAY.

Scale  $\frac{1}{2}$ .





1902.

PLATES I TO XII.

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„ VIII Tibetan Lamas' Girdle.  
„ IX Do. do.  
„ X Necklet and Armlets worn by Tibetan Lamas.  
„ XI Ivory mirror from Travancore.  
„ XII Two dies for tinsel work.



## TECHNICAL ART SERIES, 1902.

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### PLATES I, II AND III.

#### THREE ENGRAVED BRASS TRAYS.

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THESE three trays are reproduced as good specimens of Indian engraved metal work. Plate I is from an old Benares tray, the property of H. T. Hyde, Esq., Administrator-General of Bengal. The embossed figures, which are arranged with great decorative skill, represent the celebrated fight between the army of Hanuman, the monkey king, and Ravana, the demon king of Lanka, or Ceylon, who carried off Sita, the wife of Rama. The design is still a favorite one with Benares workmen, but the delicate artistic execution of the engraving in this tray should be contrasted with the trashy work now produced at Benares to satisfy the demands of dealers who supply the European market. The large scrolls which occupy the principal part of the field are chiselled with a few firm, bold outlines, while the background is filled in with very delicately chased figures, birds and flowers. The well regulated gradations observed between the highly embossed figures, the central rosette or lotus flower, the scroll work and the ornament of the background are the chief points of artistic merit in the tray. In plates II and III which are from two trays in the art section of the Indian museum, similar effects of contrast are obtained by varying the thickness of line and by leaving plain spaces between the decorated surfaces. The old Indian method of engraving with the chisel and punch, which has been followed in these three trays, produces a much more artistic result than the burin, or steel and copper plate engraver's tool which is now commonly used in European decorative engraving. But the modern Benares workman has lost all artistic interest in his work and only cares to cover the ground as expeditiously as possible. The dealers who supply the European market with this commercial trash, instead of the real artistic work which Indian workmen can still produce, are really blind to their own interests, for they have succeeded in giving Indian art such a bad name among connoisseurs that few firms of artistic repute will stock it, with the result that the exports of Indian art-ware to Europe are already on the decline. It is to be regretted that, for want of effective control, International and local exhibitions should generally contribute to the bad repute of Modern Indian Art Industry.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1902.

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### PLATE IV.

#### BURMESE GOLD NECKLACE, FROM THE ART WARE COURT, INDUSTRIAL SECTION, INDIAN MUSEUM.

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THIS represents a piece of Burmese workmanship known as the "Dalizan", or a necklace of the peacock pattern. It is an arrangement of floral chains, of at least three varieties of flowers, with figures of seven peacocks, wrought in "ruddy gold," alternately placed in the second row. The tubular gold beads, illustrative of chipped and knotted grass, is peculiar to Burmese necklaces; it is a feature, however, which is derived from Western India. The birds and flowers are delicately linked together and are attached to a collar of plaited gold.

D. HOOPER.



## TECHNICAL ART SERIES, 1902.

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### PLATE V.

#### SILVER NECKLACE FROM DELHI, FROM THE ART WARE COURT INDUSTRIAL SECTION INDIAN MUSEUM.

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THE necklace consists of a rather narrow collar made of buckled-links; from this is suspended a series of rosettes, the whole of which assumes a triangular outline. The border is composed of filigrain pendants of leaf-like appearance. The angular character, which is extremely simple, is indicative of the more primitive forms of Sindh and Beluchistan ware. The original was manufactured by Churan Lal and Birdh Lal, jewellers, Delhi.

D. HOOPER.

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## TECHNICAL ART SERIES, 1902.

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### PLATE VI.

SILVER NECKLACE FROM SIMLA, FROM THE ART-WARE COURT INDUSTRIAL SECTION, INDIAN MUSEUM.

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THIS silver necklace is typical of those used among the hill tribes of Simla. It is in fact peculiar to the Punjab, where, in the absence of a fixed collar, the greater portion of the ornament falls upon the breast. The necklace is composed of seven chains attached to two triangular pieces of silver of perforated workmanship, and completed by two chains for the back of the neck. The chains are made up of double silver rings alternating with concave discs set in circles of wire. This form of necklace lends itself to endless artistic modifications in which strings of mixed pearls with turquoises and gemmed pendants often form the component parts.

D. HOOPER.



## TECHNICAL ART SERIES, 1902.

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### PLATE VII.

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I AND II.—GOLD EAR-RINGS FROM KHASIA AND JAINTIA HILLS. III.—GOLD NECKLET FROM KHASIA AND JAINTIA HILLS. IV.—PAIR OF GOLD EAR-RINGS FROM KAMRUP, FROM THE ART WARE COURT, INDUSTRIAL SECTION, INDIAN MUSEUM.

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THE gold ear-ring (I) is worn by men in the Assam Hills. It is unique in form, being oval in shape with a raised marginal rim set with gold beads. From this margin a series of corrugations formed by gold threads converge towards a raised inner zone, and from this zone the corrugations decline towards an aperture at the top of the ring. At this point the ends are drawn out and terminate in two floral cups representing the sacred lotus.

The ear-ring (II) called "kundal" is an ancient ornament worn both by men and women. The body is in the form of a thick ring covered with grooved lines and adorned with golden beads. A terraced, emblematical knob, surrounded by four pendants, occupies the base of the ring.

The gold necklet or collar (III) is called a "kantha" in the Khasia Hills, and is worn by women. Two rows of small spikes serve as a border, while five prominent bosses are situated down the middle, arising from a chased ground. The ends are protected by a casing of finely twined gold chord.

The exquisite pair of gold ear-rings (IV) from Kamrup, Assam, are excellent examples of rich ornamentation. Each ear-ring resembles two lobes of a fruit, and the surface is studded with gold papillæ or grains presenting a most chaste and natural appearance.

D. HOOPER.



## TECHNICAL ART SERIES, 1902.

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### PLATES VIII, IX, AND X.

GIRDLE, NECKLET AND ARMLETS OF CARVED BONE, FROM THE  
COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

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THESE are very interesting and finely executed ornaments, said to be carved from human thigh bones, forming part of the sacerdotal costume of Buddhist Lamas in Tibet and Sikkim. Plate 8 shows the whole girdle on a reduced scale. Part of it is enlarged to full size in Plate 9. The necklet and armlets are given in plate 10. The Buddhism of the north of India is strongly tinged with Hinduism, a fact which is brought out in these ornaments, for though the intention of the designer is shown by the Buddhist symbols, in other respects the style is more suggestive of Hindu art.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1902.

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### PLATE XI.

#### MIRROR, WITH CARVED IVORY FRAME.

---

THIS is an excellent specimen of the traditional art of Travancore. It was executed in the Trevandrum school of art by ivory carvers in the employ of the Maharaja. Until the school was established these men had followed the pernicious habit, now so common with Indian arts workmen, of copying the most wretched European designs. The school, which is entirely officered by native students trained under me in the Madras school of arts, has done good service in guiding the workmen back to their fine traditional style.

E. B. HAVELL.



## TECHNICAL ART SERIES, 1902.

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### PLATE XII.

TWO WOODEN DIES, FROM THE COLLECTION OF THE GOVERNMENT  
ART GALLERY, CALCUTTA.

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THESE are dies used in the manufacture of the tinsel work, which is a very old established industry at Dacca. Sheets of tinsel are pressed into the dies, and the raised ornament thus formed is kept in shape by a stiffening of wax composition poured in at the back. This tinsel decoration is largely used at Hindu wedding and sacred festivals. It is an industry which has no attractions for the European curiosity market, and consequently has retained all the purity of its artistic style. In the vigorous design and excellent drawing of the ornament it follows the best traditions of Indian Art. The larger of the two dies has been wrongly placed vertically instead of horizontally, by the photographer.

E. B. HAVELL.





Photogravure.

Survey of India Office, Calcutta, June 1902.

BRASS TRAY FROM BENARES.

Scale.





Photogravure.

Survey of India Offices, Calcutta, June 1902.

BRASS TRAY FROM SAGAR.

$\frac{8}{9}$ th Scale





Photogravure.

Survey of India Offices, Calcutta, June 1902.

BRASS TRAY FROM NAGPUR.

Scale.





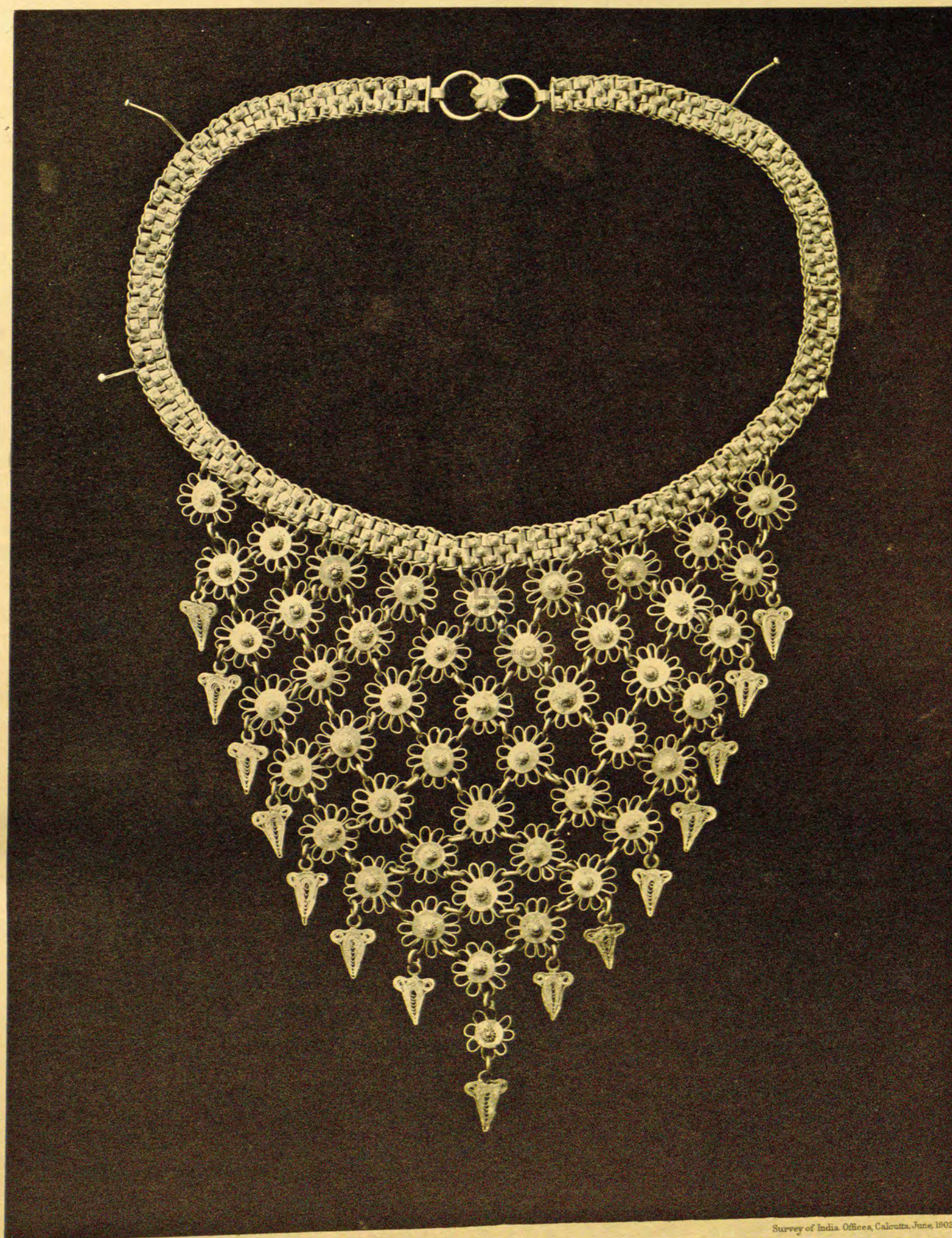
Photogravure.

Survey of India Office, Calcutta, June 1902.

BURMESE GOLD NECKLET.

Full Scale.



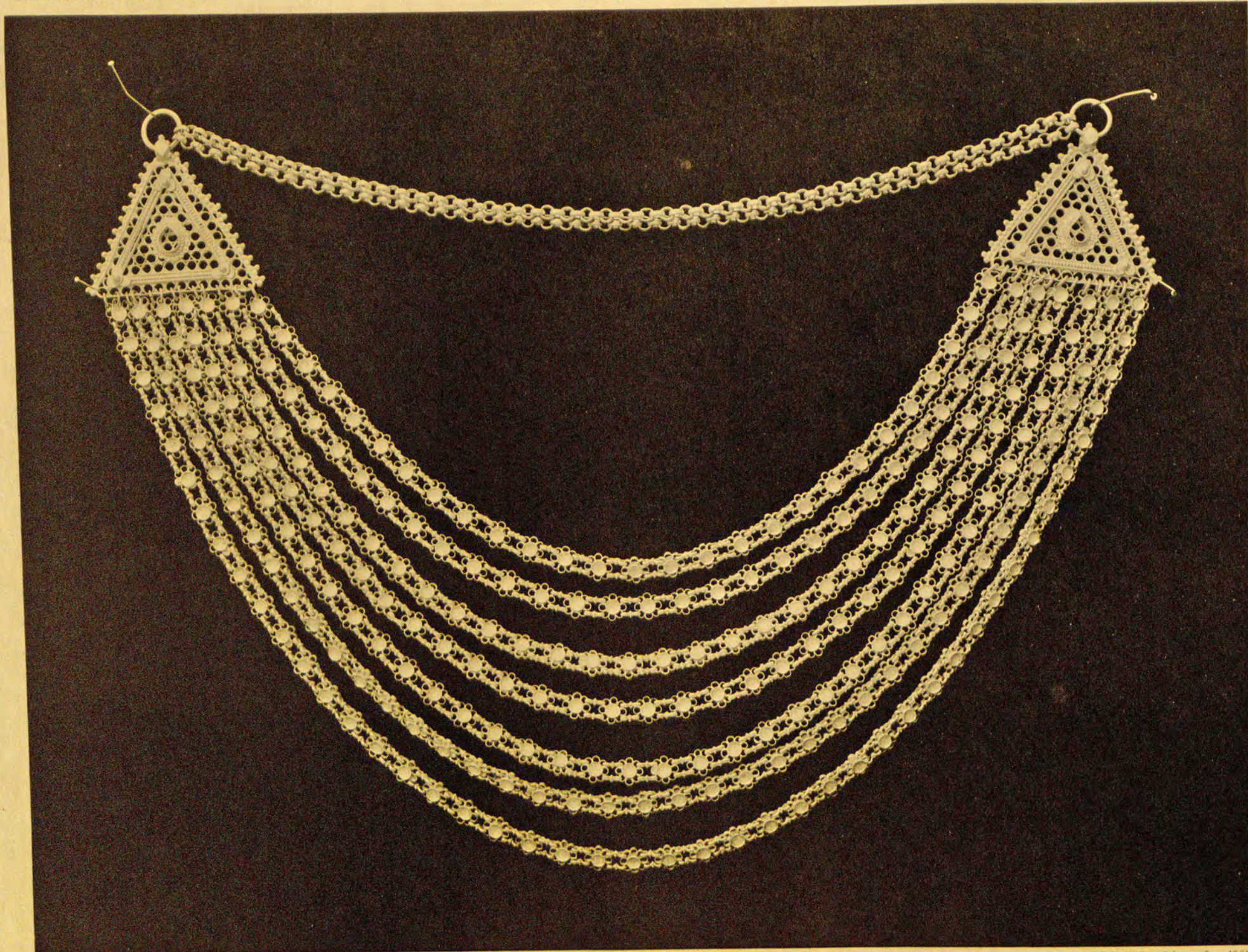


Survey of India, Offices, Calcutta, June, 1902.

Photogravure.

SILVER NECKLACE, FROM DELHI.  
FULL SCALE.





Photogravure.

Survey of India Offices, Calcutta, June 1902.

SILVER NECKLACE FROM SIMLA.

$\frac{3}{8}$  in. Scale



1903.  
TECANICAL  
ART SERIES  
PLATES  
I TO XXXV

Illustrations of  
INDIAN  
INDUSTRIAL  
ART

for the use of Art  
Schools & Craftsmen

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INDIAN ART EXHIBITION DELHI, 1902-03.

SURVEY OF INDIA OFFICES, CALCUTTA.

1903

Price Rs. Eight As. Twelve



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- V.—Screen from Bombay.
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- VIII.—Carved wooden panel, representing Lukhi Devi, from Bhavnagar.
- IX.—Carved sandalwood figure of Durga or Devi, in the act of slaying Mahishasura, from Mysore.
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TECHNICAL ART SERIES, 1903.

PLATE I.

CARVED DOORWAY, DRAVIDIAN STYLE FROM BELLARY.

THIS is a copy of one of the doors to be seen in Bellary City. The design is exceedingly quaint both in its proportions and details and the carving shews a freedom of touch that gives it an additional charm. It was made at the instance of Sir George Watt for the Indian Art Exhibition, Delhi, who describes it as manifesting both Dravidian and Chalukyan feeling.



## TECHNICAL ART SERIES, 1903.

### PLATE II.

#### CARVED BALCONY IN WOOD FROM LAHORE.

**T**HIS was executed in the Mayo School of Art, Lahore, and formed the façade of a room in the Indian Art Exhibition held at Delhi in 1902-3. It is all of deodar wood and is designed on similar lines to most of the old woodwork to be seen in Lahore City. The chief feature, it will be noticed, is a projecting bay window called a "*bokharcha*", a very common architectural decoration in the Punjab. The foliated arch or "*mehrab*", a Mahomedan form, is observable while the fluted pillars and decorated domes are of a character frequently to be seen in Sikh buildings.



## TECHNICAL ART SERIES, 1903.

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### PLATE III.

#### CARVED HOUSE-FRONT, IN HINDU STYLE, OF KATHIAWAR.

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THIS plate is taken from a full sized copy of a portion of a Rajput Chief's palace in Kathiawar. It consists of a wooden façade fixed to a wall of masonry. The whole design is worked out according to certain time-honoured rules and traditions, every dimension and detail being carefully observed. The laws regulating the design and construction of this particular style of architecture will bear comparison with the canons of the Greeks, and an interesting and musical poem in Gujrati describes them all.



## TECHNICAL ART SERIES, 1903.

### PLATE IV.

#### CARVED WOODEN WINDOW FROM NEPAL.

THE wood-carver of Nepal characterizes his art by the curious practice of superimposing different woods into a kind of applique which distinguishes his work at once. This plate represents a typical piece of Nepal wood-carving suitable for a support or overmantel, and is executed in 3 different coloured woods, a white, black and brown. The design is architectural, and a frequent use of mythological forms may be noticed, both characteristic features of the style of wood-carving in the country.



TECHNICAL ART SERIES, 1903.

PLATE V.

SCREEN FROM BOMBAY.

**T**HIS piece of wood-carving was executed in the Sir Jamsetjee Jeejeebhoy School of Art, Bombay. The panels are of teak, pierced and carved on both sides, while the frame is in black-wood.



## TECHNICAL ART SERIES, 1903.

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### PLATE VI.

#### SCREEN FROM AMRITSAR.

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A form of decorative joinery known as pinjra (cage) work is a special feature of the wood-carving of the Punjab. It is constructed by joining thin strips of wood together in the form of geometrical patterns and is often done so cleverly as to be mistaken by the uninitiated for fret-work. The screen shewn in this plate is a typical example of the style of work now being done by several families of Sikhs at Amritsar. The woods used are deodar and shisham, and the joinery and general finish of this article is of a very high order. The panels, it will be noticed, are of pinjra work, two or three different designs being displayed. The variety of patterns that can be obtained in this manner is of course very great and occasionally specimens can be purchased in which the work is so fine as to be almost compared to lace. The workmen have names for each of these geometrical designs and it is only necessary to mention one of these to get the pattern desired. Pinjra is also made in Kashmir and some exceptionally good work is done at Peshawar, where often very elaborate and intricate designs are worked out by this process.



## TECHNICAL ART SERIES, 1903.

### PLATES VII, IX AND X.

#### CARVED SANDALWOOD FIGURES FROM MYSORE.

SANDALWOOD is probably one of the most suitable of all materials for ornamental treatment and nowhere is this carried to such a high standard of excellence as in Mysore. Caskets, book-covers, shrines and panels of all kinds are most elaborately carved in this beautiful wood, and for design, intricacy of detail, and minuteness of finish they are rarely excelled in any other Indian handicraft. A common fault in all this work, however, is the extremely bad joinery. Almost every article, however small, is done in several pieces of wood joined together in the most slovenly manner, with the result that the work comes to pieces, often shortly after it has left the maker's hands. Efforts have been made to correct this, but the indifference of the workmen has led to no appreciable results. Probably one of the finest pieces of the sandalwood carver's art ever turned out is shewn in Plate X. This is a panel from the cover of a casket, the work of a number of the most expert carvers in the State. Plate VII represents a spandril for a doorway in the Darbar hall of the new palace at Mysore. It depicts an incident in the life of Krishna. The pastoral scene in the narrow panel on the lower part is a most delicate specimen of relief, beautifully executed and perhaps one of the best parts of the design. Plate IX is a representative specimen of the religious scenes commonly depicted by these craftsmen. They are all somewhat of the same general character and are very highly finished. The central decoration on the base is usually made up of floriated dragons in various spirited attitudes.



## TECHNICAL ART SERIES, 1903.

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### PLATE VIII.

CARVED WOODEN PANEL, REPRESENTING LUKHI DEVI, FROM BHAVNAGAR.

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**T**HIS is a reproduction to full scale of a panel from the Kathiawar house-front in Plate III. From this the character of the carving and general technique of the work can be distinctly seen.



## TECHNICAL ART SERIES, 1903.

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### PLATE XI.

#### BURMESE WOOD CARVING.

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A specimen of pictorial wood carving as occasionally carried out by the Burmese. It is a portion of a frieze over a carved archway and is executed in teakwood. A characteristic feature of Burmese wood carving is the amount of undercutting indulged in. The relief obtained is very often almost in "the round" and frequently parts are carved separately and attached by pegs or sockets. It is doubtful from an artistic point of view whether Burmese carvers have made a proper use of the material they employ. The effects are so laboriously attained and the finished article is so fragile that it might be much more easily and satisfactorily obtained in a more suitable material.



## TECHNICAL ART SERIES, 1903.

### PLATES XII AND XIII.

#### BURMESE WOOD-CARVING.

THE Burman has in his favourite material, teak, developed a style of wood-carving peculiarly his own. Using this somewhat unpromising and heavy wood, as seen in its rough state, he appears to twist and turn it about as one would clay, leather, or thin metal, until such a light feathery and fantastic design is produced that the original material is almost unrecognizable. Whether this is a proper use to put to teak-wood is a matter of opinion; this work is frequently so fragile as to almost crumble to pieces at a touch, but nevertheless it carries a charm with it that deserves criticism and stamps the Burman as an artist to his finger-tips. Plate XII shows a gong-stand of very characteristic design and treatment. Distinct entirely from any Indian influence and shewing throughout a decidedly Chinese feeling, it exhibits a quaint and exaggerated collection of ideas, displayed in a wonderfully artistic manner. Plate XIII represents a characteristic piece of decoration found on many of the boats to be seen plying on the rivers of Burma. This specimen is rather more richly carved than those ordinarily seen, but the main lines are the same. One of these pieces of carving is fixed on to each side of the stern of the boat, and the seat of the steersman is situated between. A group of these craft decorated in this manner is a most picturesque sight, and one frequently to be met with near the river-side villages of Burma.



## TECHNICAL ART SERIES, 1903.

### PLATE XIV.

#### BURMESE BOX, GILT AND LACQUERED.

THE art of decorating articles with lacquer is much practised in Burma and takes several forms. The *hpungi* box or priests coffer shewn in this plate admirably displays two of these, the relief work of Mandalay and the flat decoration of Prome. The chief material used in this art is what is known as "*thitsi*," an oleo-resin from a tree called by botanists "*melanouhaea usitata*." This for the relief work is mixed with rice husk or cow-dung ashes until it becomes of the consistency of putty. Using this as a modelling paste, such parts as the figure on the right hand side of the box are made. After a few hours this sets quite firm and becomes as hard as the wood to which it is attached. A large amount of this kind of work is turned out in Mandalay, chiefly in the decoration of pagodas and furniture in the monasteries.

The lacquer work of Prome is a form of flat decoration and the greater part of the box represented in the plate is covered by this process. The surface of the article is coated with a number of layers of "*thitsi*," each coat being allowed to dry and being rubbed down before a fresh one is applied. The final varnish may be black or red according to the colour required in the design with which the article is to be decorated. The pattern is then painted on with a mixture of powdered orpiment and gum. Gold leaf is next applied over the whole, which when dry is washed and easily comes away from the parts originally painted with the orpiment, leaving the pattern delineated in the black or red colour of the final coat of "*thitsi*." The Burmese books, to be seen in almost any collection of art manufactures from Burma, are prepared in this way, but this art, which must have been an important one once, has now very much declined.



## TECHNICAL ART SERIES, 1903.

### PLATE XV.

#### CARVED SANDSTONE BALCONY (JAROKHA) FROM JODHPUR.

THIS represents a reproduction in the same materials as the original of an old sandstone housefront in the city of Jodhpur. It is made in two colours of stone, the red and the yellow, and was specially executed for the Indian Art Exhibition, Delhi, by the master mason of the State. To the student of architecture the style of carving is almost too elaborate and fragile for the material, but this is to an extent compensated for by the richness of the general effect.



## TECHNICAL ART SERIES, 1903.

### PLATE XVI.

WOODEN LAMPSTAND COPIED FROM A STONE PILLAR IN MADURA TEMPLE.

**I**N the great temple at Madura are to be seen a very remarkable series of caryatid figures carved in granite. This plate shews a copy of one of these pillars executed in wood and half the size of the original, the work of the Technical School of Madura. It was specially made for the Indian Art Exhibition held at Delhi 1902-3, where it was intended to be used as a lamp-stand.



TECHNICAL ART SERIES, 1903.

PLATES XVII and XVIII.

IVORY FIGURE FROM ORISSA.

THESE plates represent a front and back view of a statue of Krishna carved in ivory by Gobind Ratana of Nayagurh about 50 years ago. It is the property of the Chief of the Nayagurh State. The details on the ornamental part are most elaborately executed, and the decorative treatment of the hair seen in the back view is a very fine conception. The figure which stands about 9 inches high shows traces of having been stained in several colours.



## TECHNICAL ART SERIES, 1903.

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### PLATE XIX.

#### OLD IVORY CARVING FROM MYSORE.

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THIS is the back of an old ivory settee now in the Palace of Mysore and was probably of local manufacture. It is said to have been made early in the 17th century. With the exception of the uprights at each end, which are veneered, the whole is of solid ivory, the shapes of the tusks being easily discernible in the upper part of the design. The carving shews distinct traces of having been originally gilt-stained and lacquered, the colours used being principally pale-green and a light-red.



TECHNICAL ART SERIES, 1903.

PLATE XX.

COLLECTION OF SOUTHERN INDIAN AND CINGALESE IVORY CARVINGS, ETC.

THESE are from the collection of ivories in the Victoria and Albert Museum, South Kensington, London, and are presumed to date from the 17th and 18th centuries.



## TECHNICAL ART SERIES, 1903.

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### PLATE XXI.

#### TERRA COTTA FIGURES FROM LUCKNOW.

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THESE are a selection from the work of Bhagwant Singh of Lucknow. He is one of a small group of clay modellers who have been noted for terra cotta of this kind for generations. The number of these men is gradually decreasing, one of the reasons being that their work does not pay. The reproductions on the plate are about two-third the size of the originals, and each would take some weeks to make. Bhagwant Singh sells these from Rs. 15 to Rs. 20 each. Some clever moulders in Lucknow have also commenced to duplicate his productions in plaster-of-Paris, and are thus able to sell very fair copies of his figures at a much lower price. In preparing these models great care is taken to have the clay of the very finest quality and texture. It is then manipulated in what is known the "green" state, that is, a stage between wet and dry. The process is therefore one of tooling or carving, more than actual modelling, and this method is eminently suited to the subjects portrayed. The figures shewn are very characteristic of this craft, but groups of workmen, domestic scenes and the like, are often depicted in the same realistic manner.



TECHNICAL ART SERIES, 1903.

PLATE XXII.

STATUE OF "PARVATEE" IN PLASTER.

THIS is a specimen of the work executed by Mr. G. K. Mhatre, a past student of the School of Art, Bombay. It is in plaster-of-paris, cast from an original model in clay, and stands about 5 feet high.



## TECHNICAL ART SERIES, 1903.

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### PLATE XXIII.

#### PRINTED PLASTER DECORATION FROM BIKANER.

Indira Gandhi National  
Centre for the Arts

A characteristic form of interior mural decoration in parts of Rajputana is a kind of "gesso" work or the application of stucco or "chunam" in the form of ornament to a flat surface of stone or wood. The specimen shewn is on a slab of sandstone and the stucco design was carved and modelled just as the material used was about to set. The panel is gilt and gorgeously coloured in red and blue. It was obtained from Bikaner.



TECHNICAL ART SERIES, 1903.

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PLATE XXIV.

SILVER TEAPOT, BOMBAY SCHOOL OF ART.

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THIS is a specimen of silver repoussé executed in the Art Workshop of the Bombay School of Art.



Indira Gandhi National  
Centre for the Arts



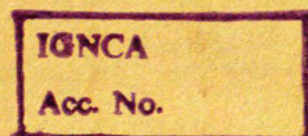
## TECHNICAL ART SERIES, 1903.

### PLATE XXV.

#### A SILVER BOWL, BURMA.

A study of Burmese silver ware will shew that the relief work on this material resolves itself into two different styles. The older form which is lower, flatter and rather conventional and a more recent developement which is in higher relief and is inclined to be voluptuous and naturalistic in its modelling. This plate shows a specimen of the older form, and the tendency to flatness in the planes of the relief may be noticed.

The method of executing this silver work is in the main similar to that done in all parts of India. The shape is beaten up from small discs of silver, one being taken and hammered out thin and then another added and also beaten until from a disc a saucer shape appears, and from this rises a cup form which finally developes into the finished bowl. The decoration is added by embedding the article in pitch and hammering it out in the usual way, some of the higher reliefs in the modern work being often first beaten out over a block of wood.





## TECHNICAL ART SERIES, 1903.

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### PLATE XXVI.

#### HUKKAH-BOWLS, ETC., OF JEWELLED JADE.

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FIG. 1 is a jewelled dagger, a weapon of great interest said to have been presented with other valuables by Lord Cornwallis to the ancestors of Babu Madho Das of Benares, the present owner. The rubies, emeralds and diamonds with which it is ornamented are very finely carved. The weapon, in addition to its historic interest, is one of great intrinsic value and artistic merit.

Fig. 2 is a carved jade vase, the property of His Highness the Maharaja of Kashmir, and is a trophy of the subjection of Leh. Figs. 3, 4, 5, and 6 are daggers from Rajputana and Central India.

Figs. 7 and 8 are jewelled hukkah-bowls from Udaipur. The former is enriched with carved emeralds, the latter with rubies.



## TECHNICAL ART SERIES, 1903.

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### PLATE XXVII.

#### EXAMPLES OF CHISELLED STEEL.

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**N**OS. 1, 2 and 5 are iron sticks (gedias) the property of His Highness the Maharaja of Bikaner. They are reported to have been made about 300 years ago and to have been procured in the time of Anup Singh as loot from the fort of Aduni in Gujrat.

No. 3 is an elephant goad from Tanjore palace. The handle is damascened in silver.

No. 4 is a similar weapon from the Victoria and Albert Museum at South Kensington. It is richly jewelled and enamelled in the Jaipur style.



TECHNICAL ART SERIES, 1903.

PLATE XXVIII.

COLLECTION OF ARMS AND ELEPHANT GOADS FROM THE MADRAS MUSEUM.

THESE are all specimens of carved steel originally procured from the palace of Tanjore and now in the Madras Museum. The design is in all cases very fine, and the execution and high degree of finish is particularly noteworthy.



## TECHNICAL ART SERIES, 1903.

### PLATE XXIX.

#### GUN BARRELS OF PERSIAN OR MOGUL DESIGN.

THESE are part of a collection from Jodhpur, fig. 1 being decorated with silver encrustations, and in figures 2, 3 and 4 the design is chiselled in the steel. The method of ornamenting the barrel of fig. 1 is a most interesting one and is a process of damascening or "koft" work, known as "Zar Nishan." The pattern is deeply cut in the metal and in the sunk portions pieces of gold or silver about the size of small shot are hammered. These project and are engraved with any details that the design requires.



## TECHNICAL ART SERIES, 1903.

### PLATE XXX.

#### OLD JEYPUR ENAMELS.

METAL may be decorated with enamel in a variety of ways, but broadly speaking the only method employed in India is that commonly known as "champleve." In this the ground is engraved, chased or stamped out in such a way as to provide depressions within which the colours can be embedded. The best known enamel in India is that manufactured at Jeypur, but a much superior enamelling is done by a family in Bhuj, Kach, which however is very little known. Specimens of a similar class of work are to be found in the States of Bahawalpur in the Punjab and Khairpur in Sind, but the craftsmen in these districts appear to have died out.

Fig. 1 is the scabbard of a dagger, the property of H. H. the Nawab of Bahawalpur. The principal colours are a dark green ground with the flowers in blue and white with red centres.

Fig. 2 is portion of a sword hilt made by Mulji Naranji of Bhuj. The ground of this is green and the flowers are blue, yellow and pink. When engraving the metal for reception of the colours the pattern was left strongly outlined in gold which gives it a very rich effect.

Fig. 3 is the handle of a jewelled and enamelled "ancus" or elephant goad from Jeypur and now in the South Kensington Museum.

Fig. 4 is the property of the Jhalawar State and is interesting on account of the pictorial medallions with which it is ornamented. The prevailing colours of this specimen are pale blue and red.



## TECHNICAL ART SERIES, 1903.

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### PLATE XXXI.

#### IVORY CARVING FROM ORISSA.

Indira Gandhi National  
Centre for the Arts

PROBABLY one of the finest specimens of Indian ivory carving in existence. Represents a tortoise (back view), is composed of four pieces of ivory and is 8 inches long by 6 inches wide. It was made by one Gobind Ratan of Nayagurh about 50 years ago, and is the property of the Chief of the Nayagurh State, Orissa. The design shews traces of Chalukyan influence. The modelling of the legs and feet and the folds of the skin is very finely rendered. Portions of the article shew traces of staining in various colours.



TECHNICAL ART SERIES, 1903.

PLATE XXXII.

PERSIAN BOWL AND HUKKAH-BOTTOMS FROM VICTORIA AND ALBERT  
MUSEUM, LONDON.

N<sup>O.</sup> 1 is of hammered copper finely made and the pattern is very delicately chased, and in design and workmanship is much superior to Nos. 2 and 3. These are of cast brass and the patterns are somewhat crudely cut. The back ground is in all cases roughened and shows traces of having been loaded with lac.



## TECHNICAL ART SERIES, 1903.

### PLATE XXXIII.

#### KASHMIR SHAWL.

**S**HAWLS of the kind shown in this plate were for many years produced in Kashmir, hence their name, but in later times this industry has been also carried on in several parts of the Punjab, as Amritsar, Ludhiana, Lahore, Gurdaspur, etc. The general conception of the specimen shewn is a characteristic one and shows distinctly the Persian "cone" or "flame" pattern known to Kashmiris as a "buta." This feature may be observed in most shawl designs and has been extensively used in many of the arts of Kashmir. In the work of late years the leaf of the chenar or plane tree has taken its place, and the designs generally have suffered much from a meaningless use of this innovation.



## TECHNICAL ART SERIES, 1903.

### PLATE XXXIV.

#### DELHI EMBROIDERIES.

THESE three embroideries were selected from many of a similar nature displayed at the Indian Art Exhibition held at Delhi, 1902-03. The scheme of colour in No. 1 was gold and yellow on a cream velvet ground. The material of No. 2 was a dark coffee coloured velvet, and in No. 3 this was white. The design of the two latter shews that the embroiderer had been influenced not a little by some of the forms to be seen in the Taj at Agra and his colouring was from a similar source.



## TECHNICAL ART SERIES, 1903.

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### PLATE XXXV.

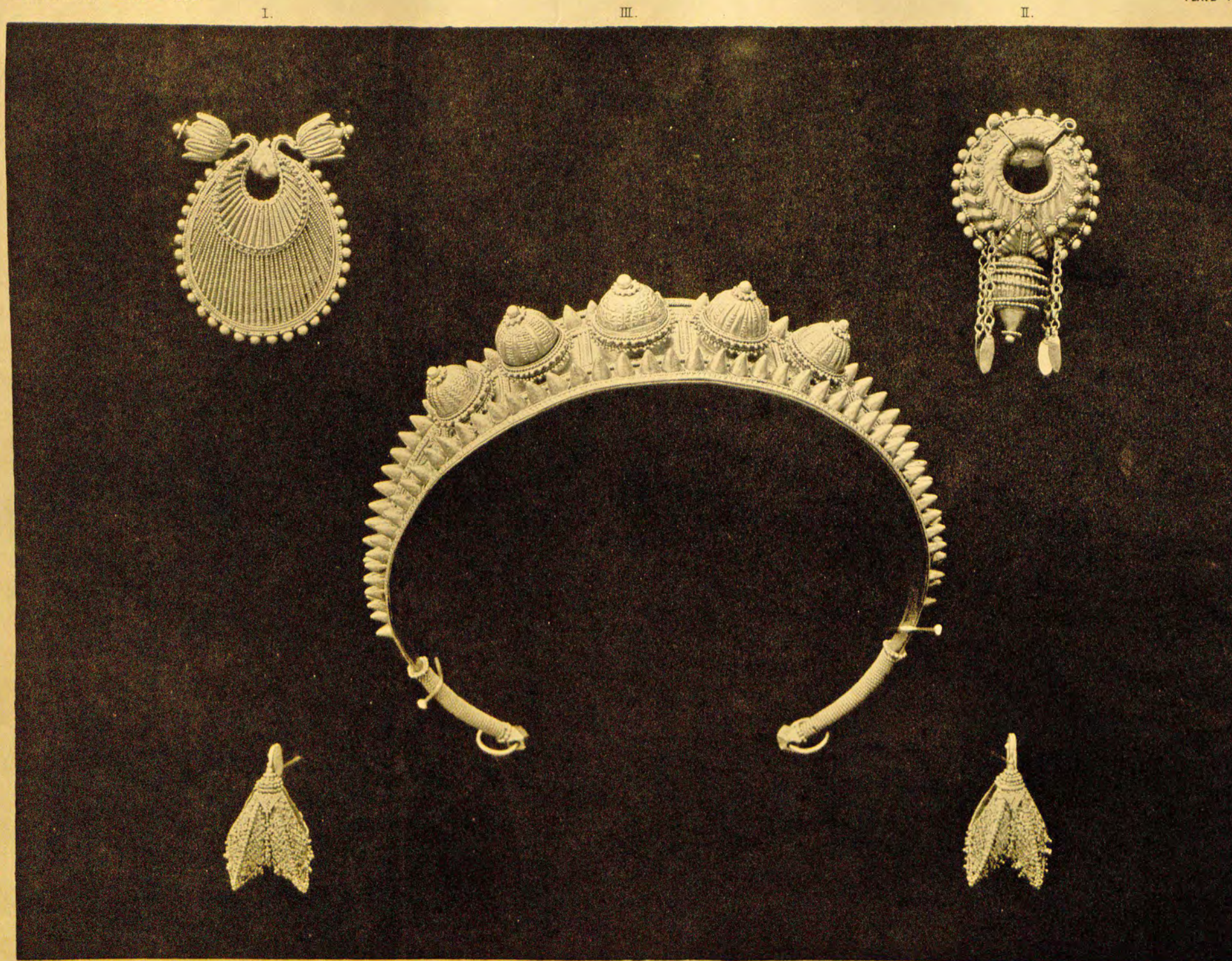
#### EMBROIDERIES, CHAIN-STITCH.

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FIG. I is portion of an old "shamiana" of maroon-coloured silk with the pattern embroidered in chain-stitch. The article is square in shape and the piece of pattern shewn is repeated in the middle of each side, each corner being also decorated with a somewhat similar design. In the centre is a spirited representation of the shining sun. It is the work of a Kach embroiderer, and was obtained from Bhuj. The actual needlework is in this example somewhat coarse, the embroidery of these parts being noted for its extreme fineness; specimens being occasionally shewn in which the stitch is only visible under a microscope. The colours employed by the Kach embroiderers are very often realistic attempts to reproduce the natural colours of the flowers used in the design. A scheme of crude greens and vivid reds is unfortunately generally the result. The specimen represented in the plate probably originally had the same fault, but time has mellowed the whole into a very charming arrangement of tones and colours.

Fig. II is part of an old "Sozni" from Peshawar also embroidered in chain-stitch. The ground is a cream-coloured cotton, while the pattern is silk, the predominant colours being dark-blue and red.



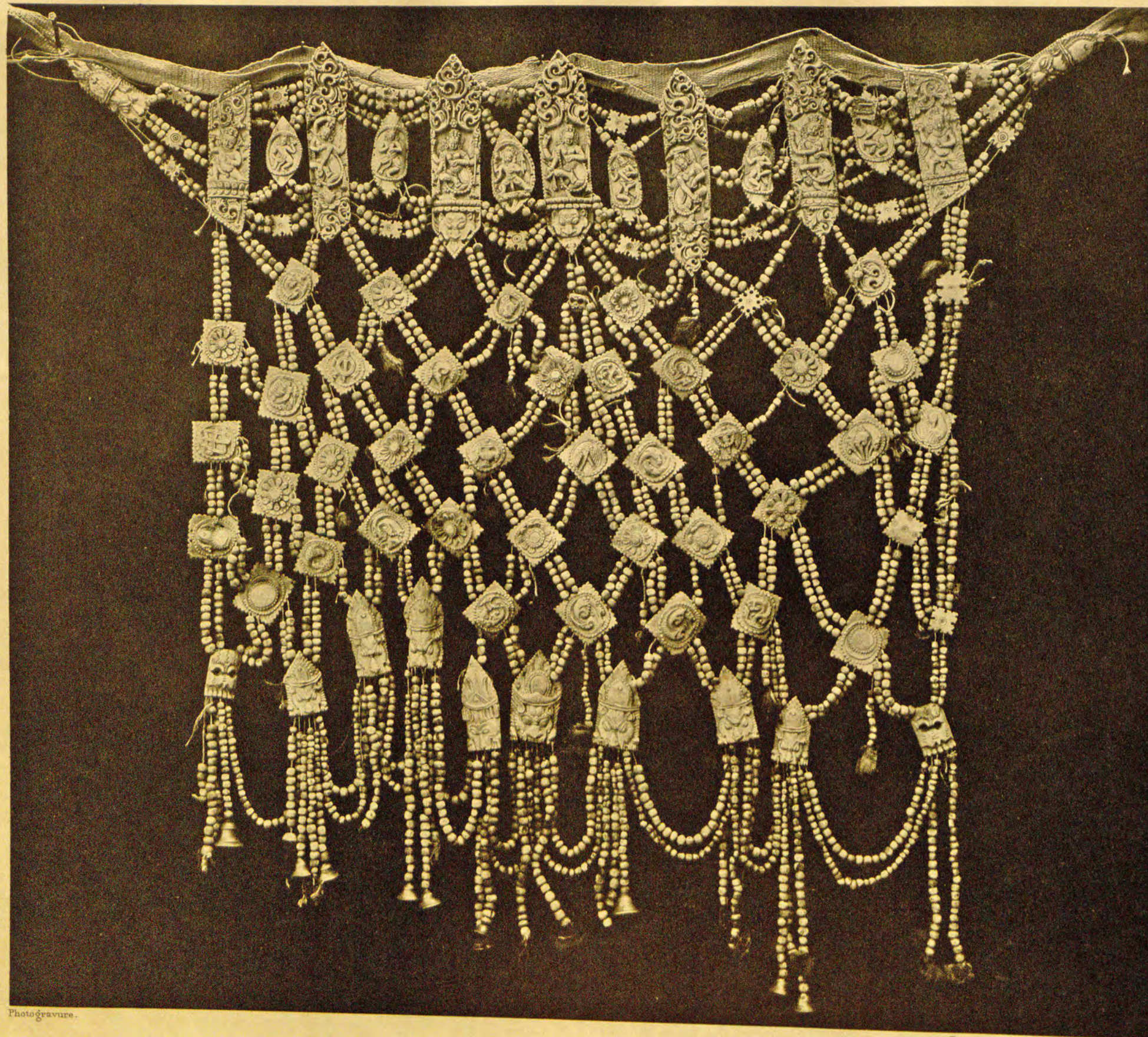


Photogravure.

I. & II. GOLD EAR-RINGS, FROM KHASIA & JAINTIA HILLS. III. GOLD NECKLET, FROM KHASIA & JAINTIA HILLS.  
IV. PAIR OF GOLD EAR-RINGS, FROM KAMRUP.  
FULL SCALE.

Survey of India Offices, Calcutta, June, 1902.



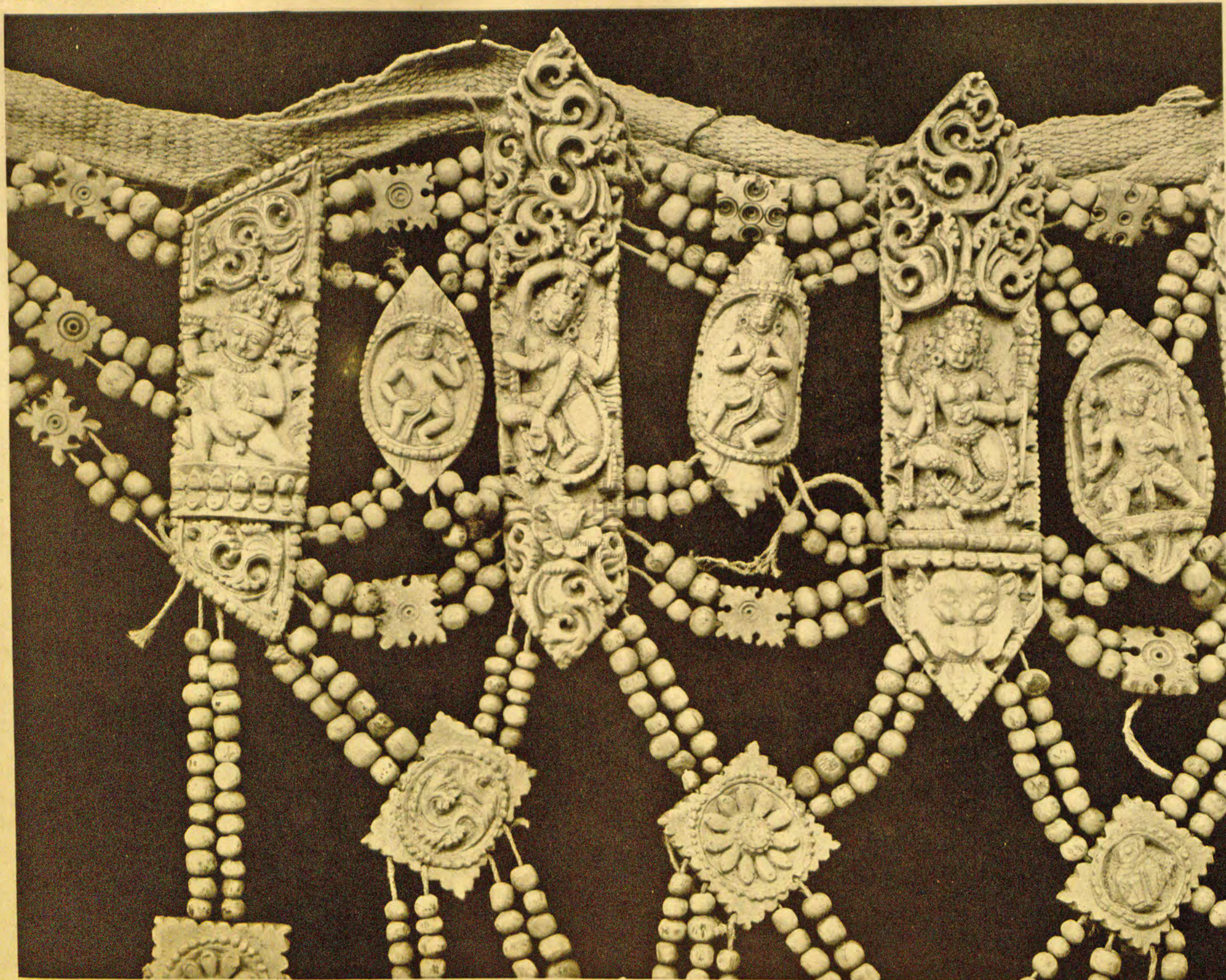


Photogravure.

TIBETAN LAMA'S GIRDLE.

Survey of India Offices, Calcutta, June 1902.





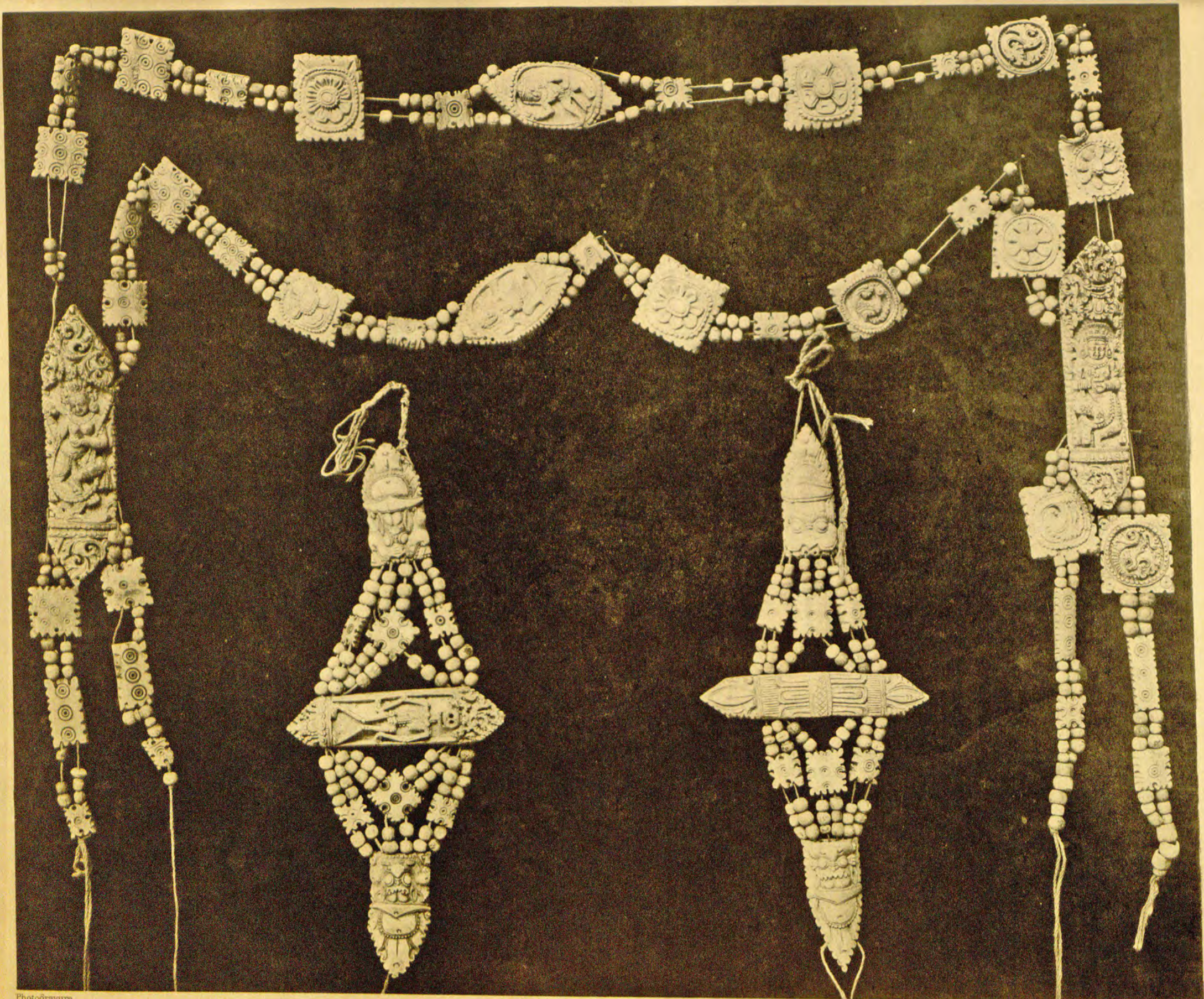
Photogravure.

Survey of India Offices, Calcutta, June 1902.

TIBETAN LAMA'S GIRDLE.

Full Scale.



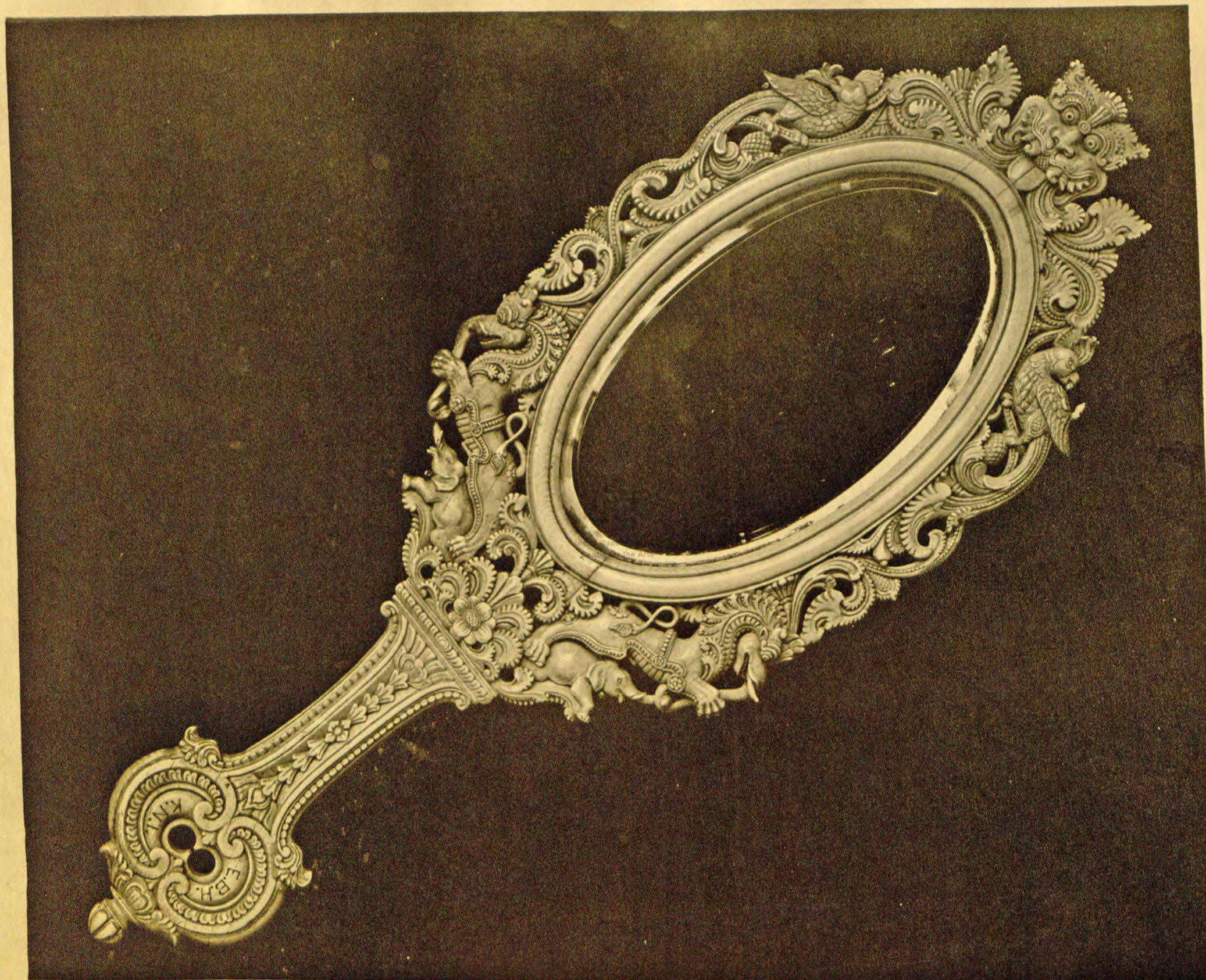


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Survey of India Offices, Calcutta, June 1902.

NECKLET & ARMLET WORN BY TIBETAN LAMAS.





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Survey of India Offices, Calcutta, July 1902.

IVORY MIRROR FROM TRAVANCORE.

Full Scale.





Photo-gravure.

Survey of India Offices, Calcutta, June 1902.

TWO DIES FOR TINSEL WORK.

$\frac{3}{8}$ " Scale.



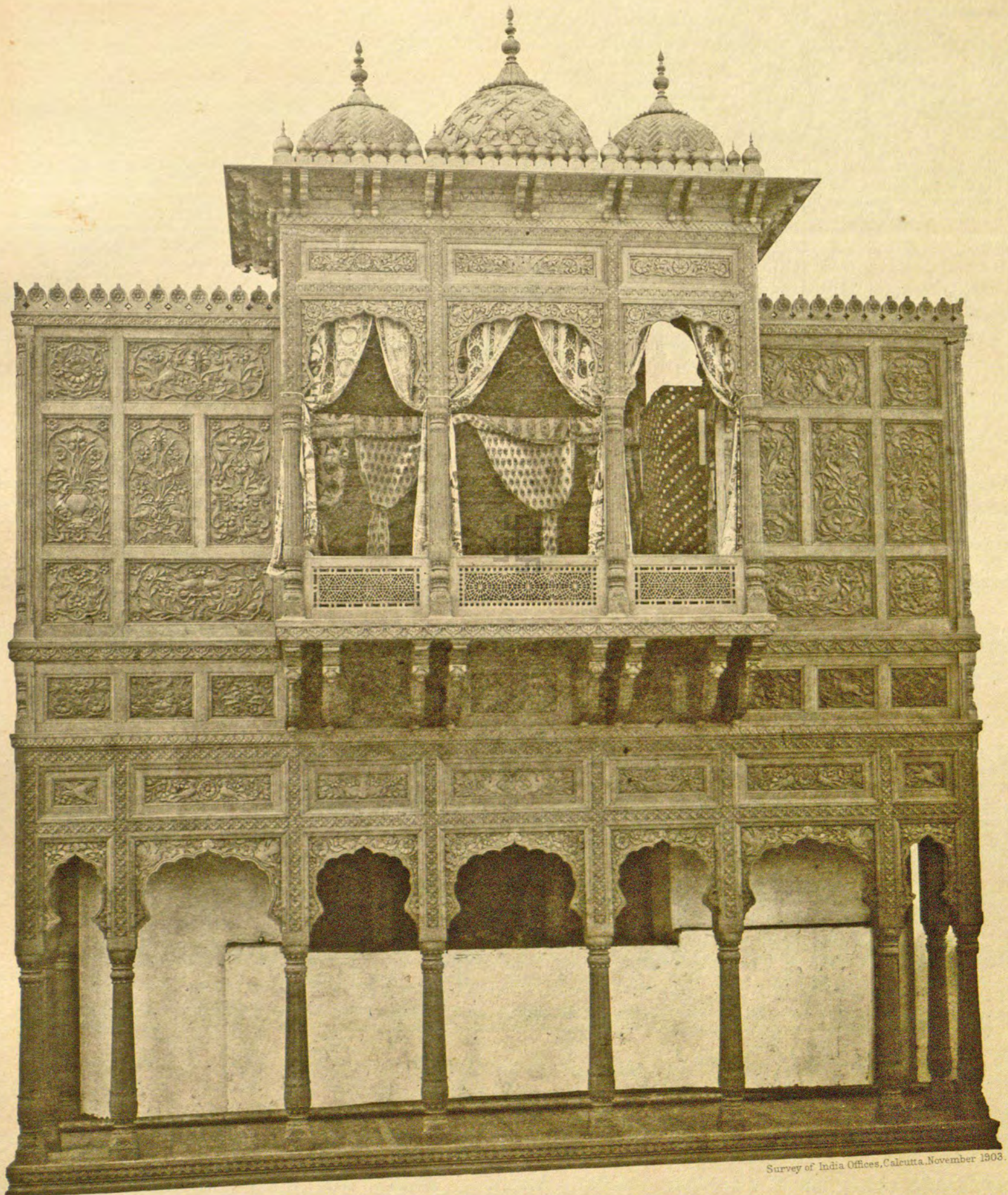


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Survey of India Offices, Calcutta, October 1903.

CARVED DOOR-WAY, DRAVIDIAN STYLE, FROM BELLARY.



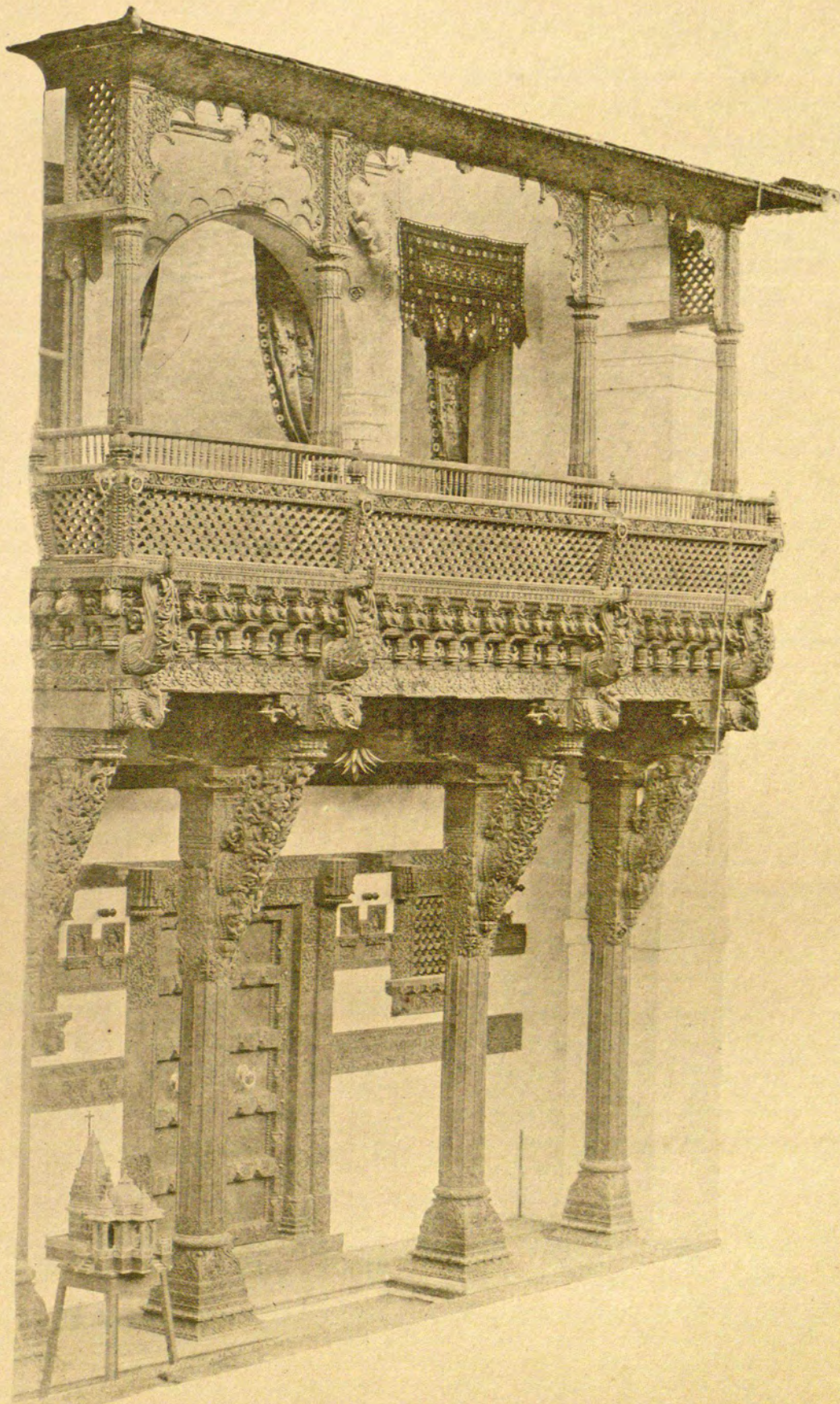


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Survey of India Offices, Calcutta, November 1903.

CARVED BALCONY IN WOOD, FROM LAHORE.



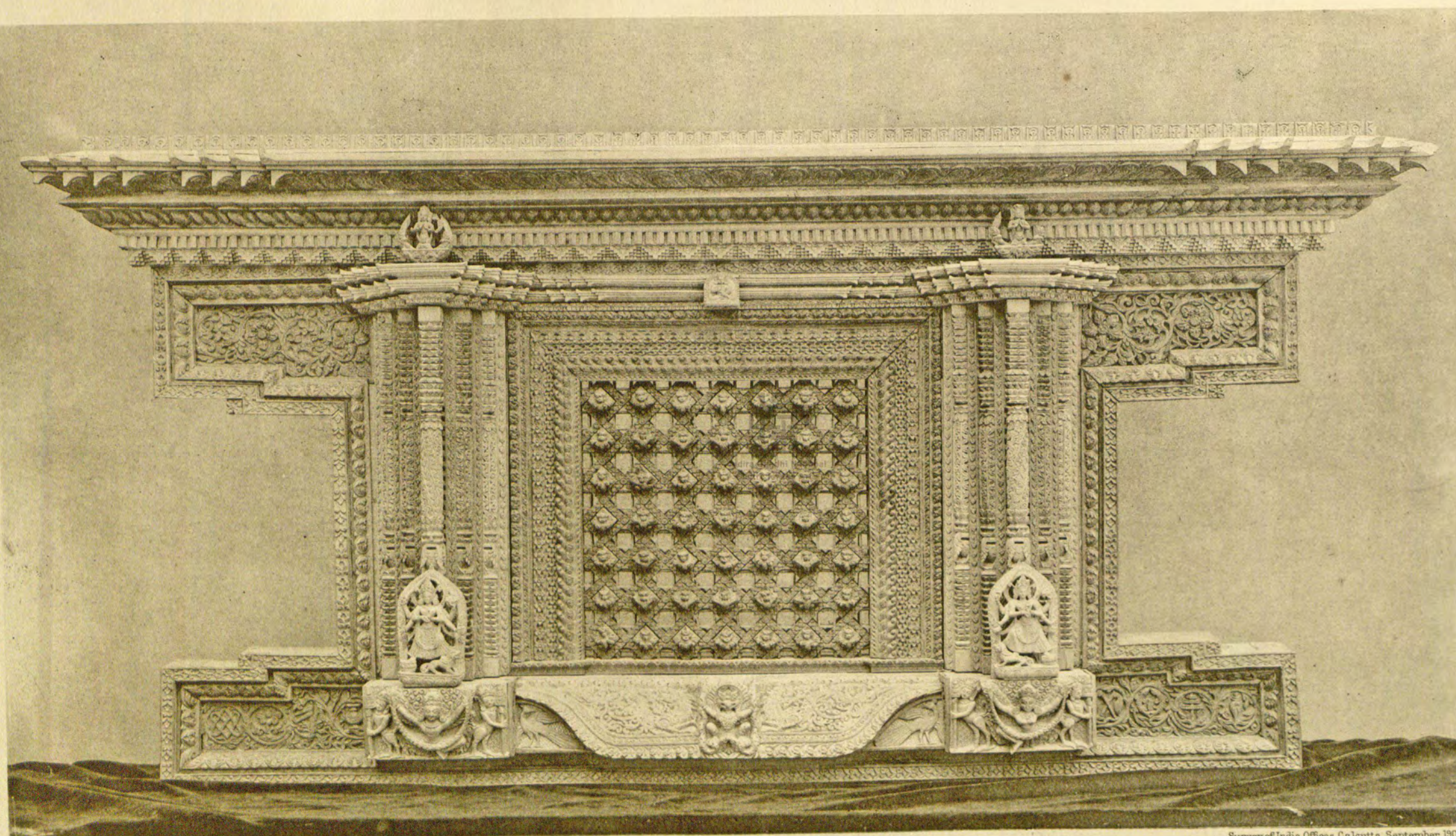


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Survey of India Offices, Calcutta, October, 1903.

CARVED HOUSE-FRONT IN HINDU STYLE OF KATHIAWAR.





Photogravure.

Survey of India Office, Calcutta, September 1903.

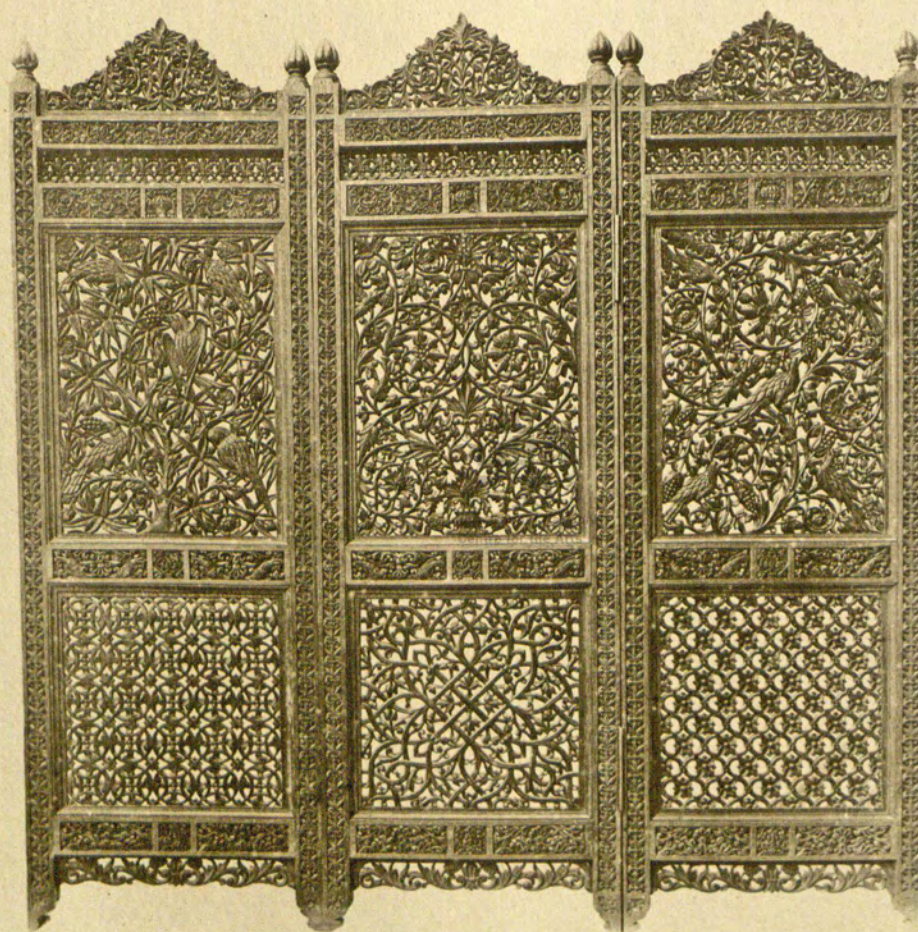
CARVED WOODEN WINDOW, FROM NEPAL.

Scale  $\frac{1}{4}$ .



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PLATE V.

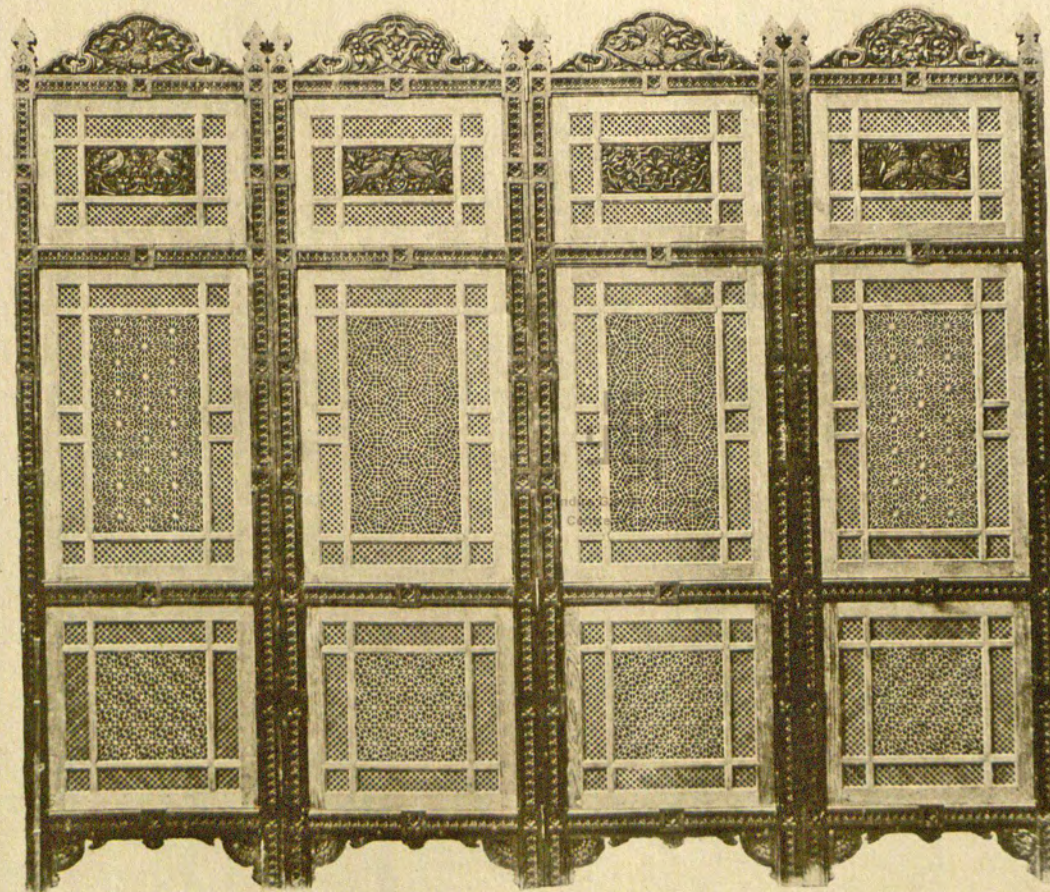


Photogravure.

Survey of India Offices, Calcutta, September, 1903.

SCREEN FROM BOMBAY.



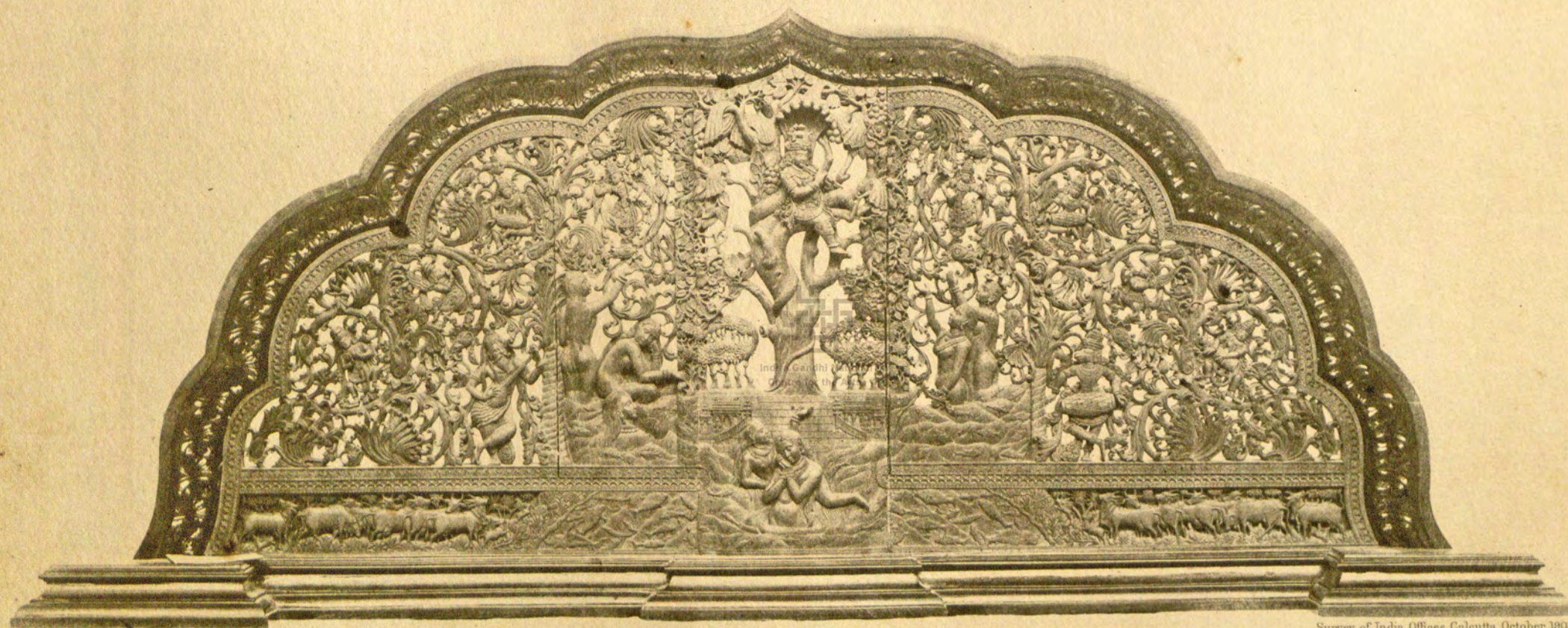


Photogravure.

Survey of India Offices, Calcutta, September 1903.

SCREEN FROM AMRITSAR.





Photogravure.

Survey of India Offices, Calcutta, October 1903.

SANDAL-WOOD CARVING FROM MYSORE.





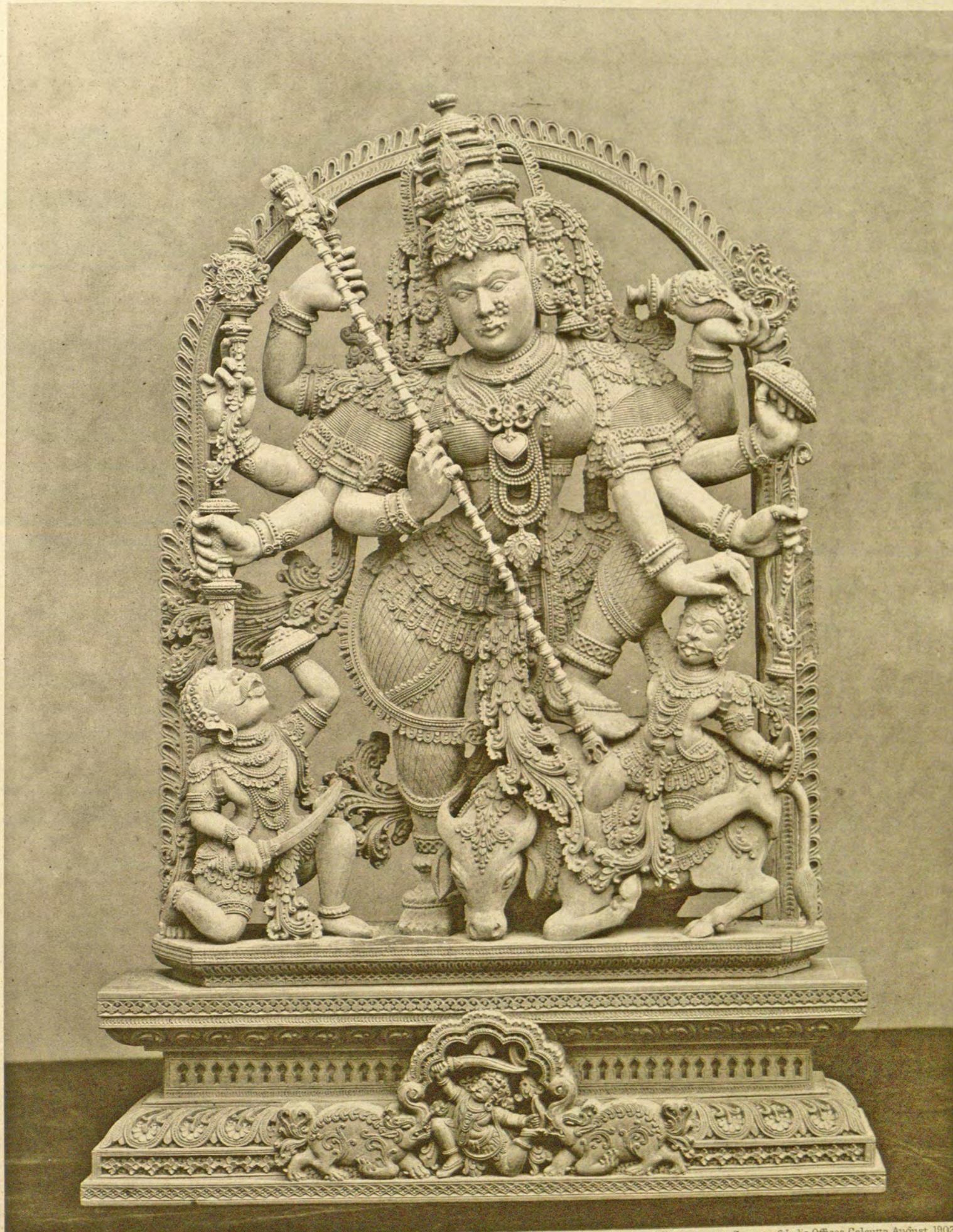
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Survey of India Offices, Calcutta, September 1903.

CARVED WOODEN PANEL REPRESENTING LUKHI DEVI, FROM BHAVNAGAR.

Full Scale.





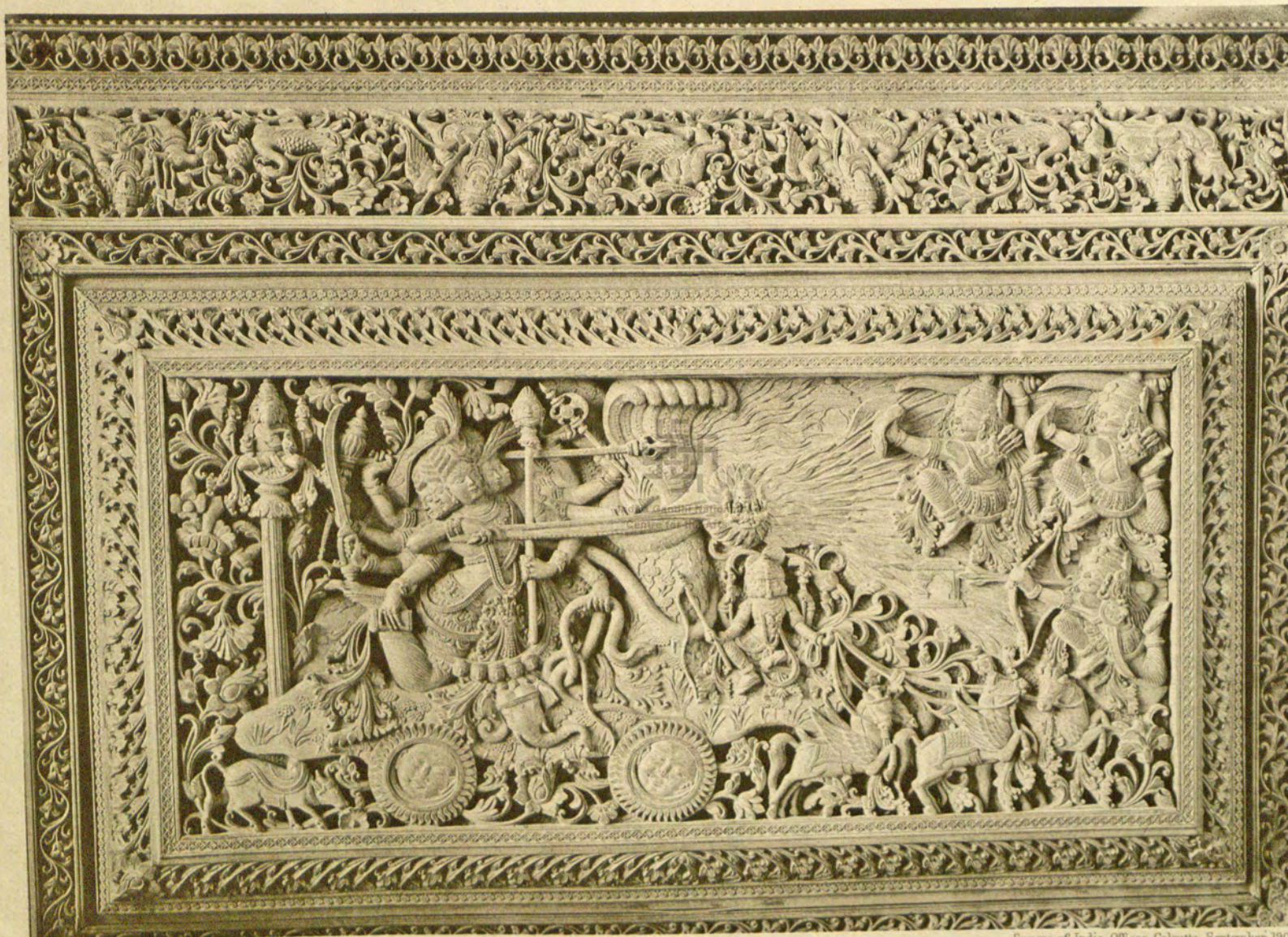
Photogravure.

Survey of India Offices, Calcutta, August 1903.

CARVED SANDAL WOOD FIGURE OF DURGA OR DEVI IN THE ACT OF SLAYING MAHISHASURA, FROM MYSORE.

$\frac{1}{2}$  Scale.





Photogravure

Survey of India Offices, Calcutta, September 1903.

A CARVED PANEL IN SANDAL-WOOD - MYSORE.



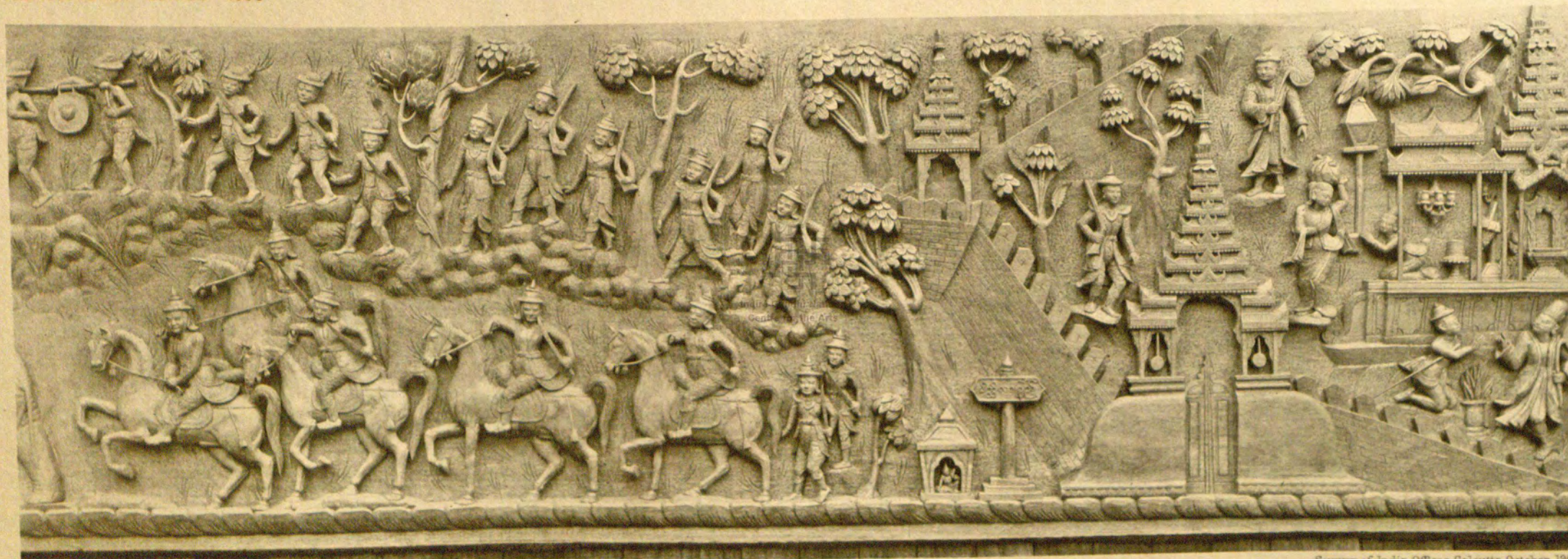


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Survey of India Offices, Calcutta, October 1903.

BURMESE WOOD-CARVING.



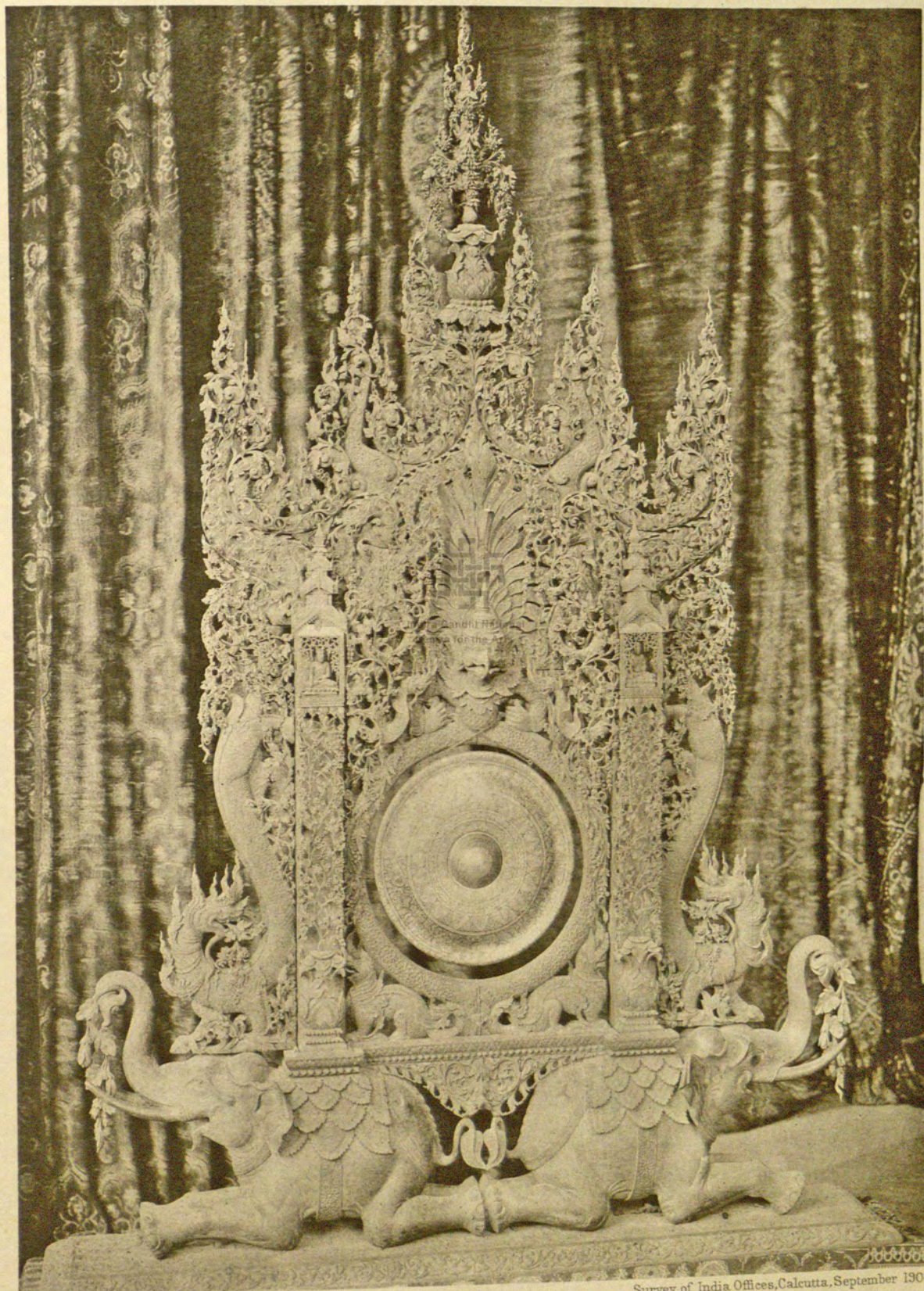


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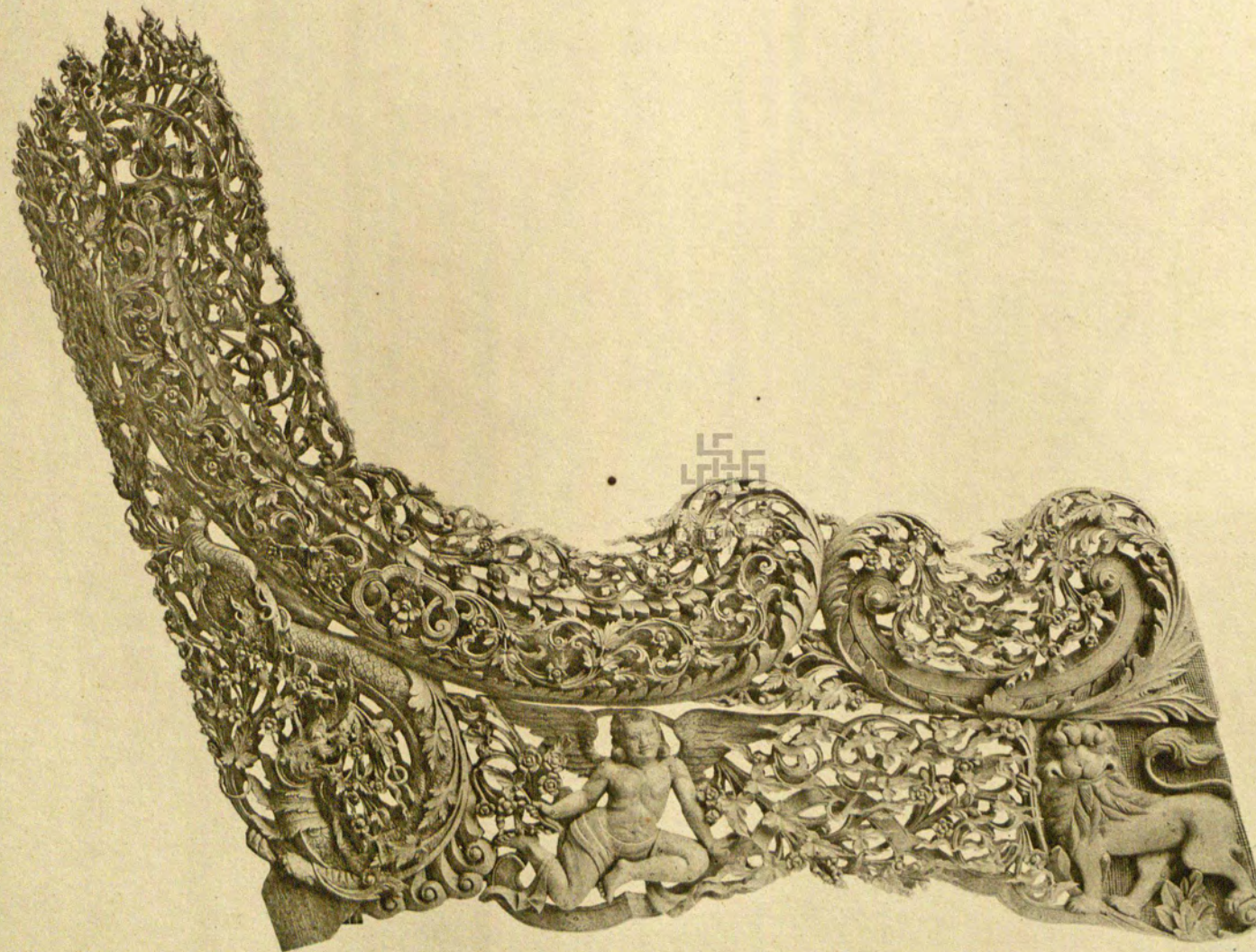
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A BURMESE GONG-STAND.



TECHNICAL ART SERIES - 1903.

PLATE XIII.

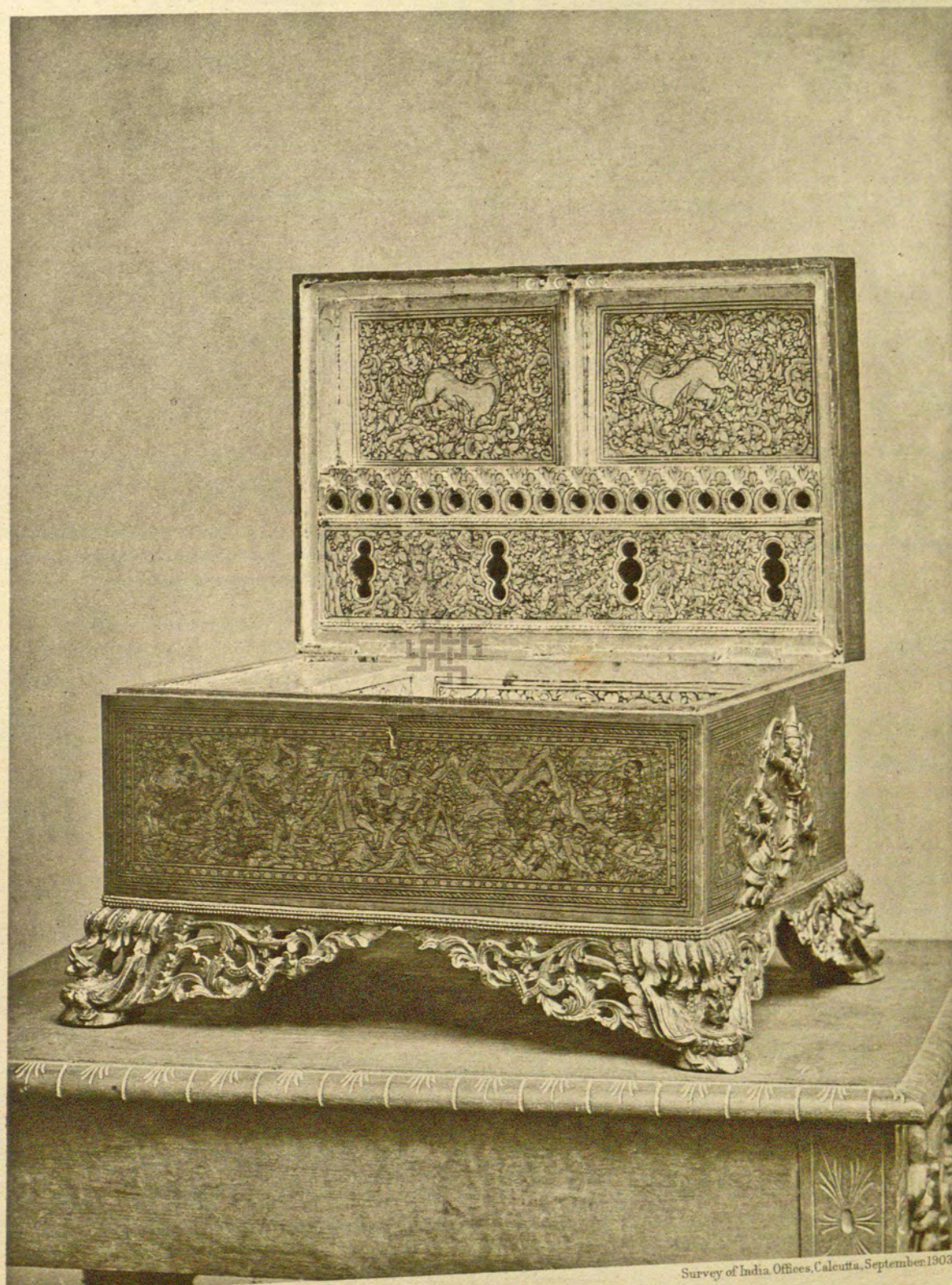


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Survey of India Offices, Calcutta, September, 1903.

STEERING CHAIR FOR A BURMESE BOAT.



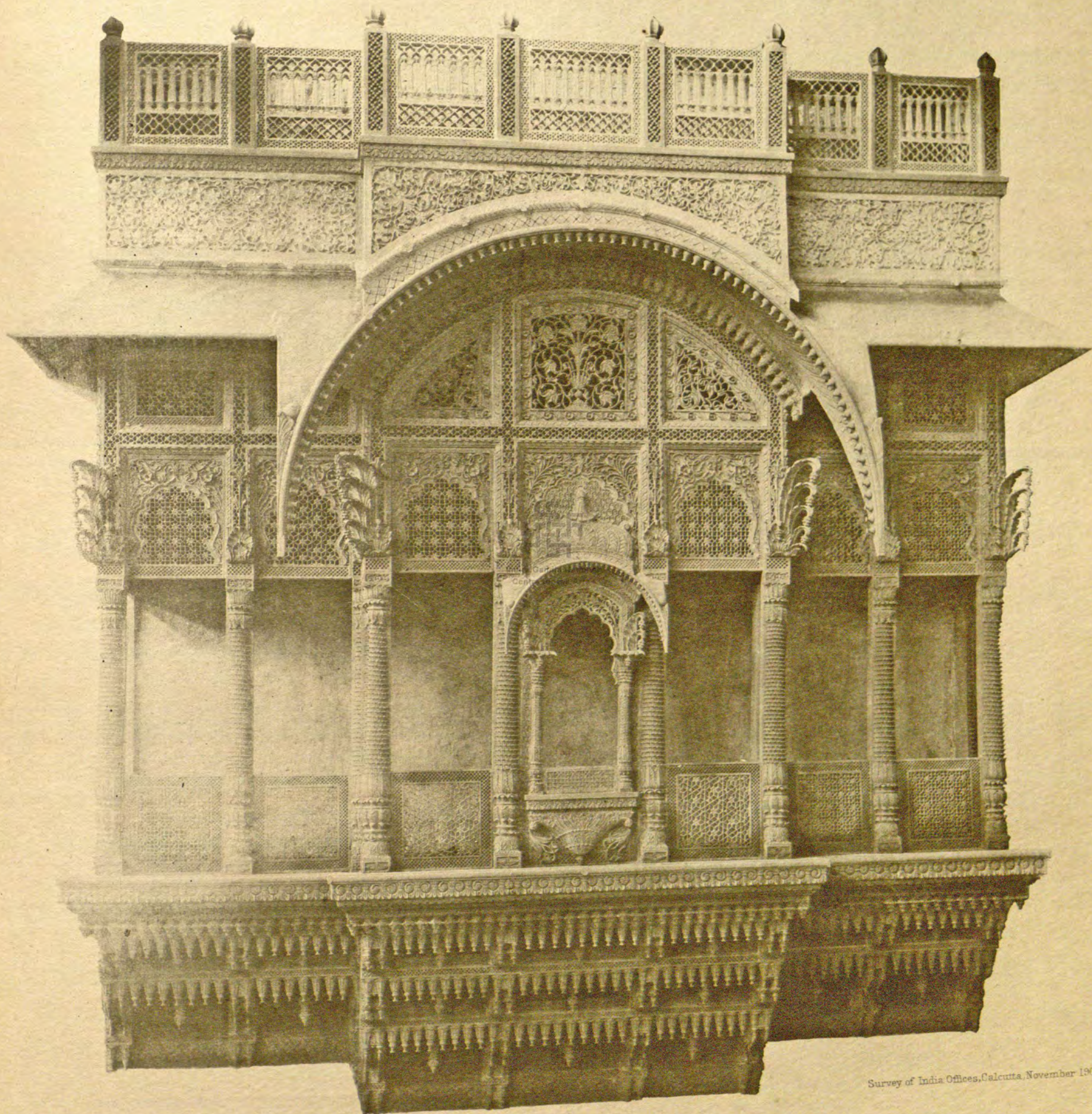


Survey of India Offices, Calcutta, September 1903.

Photogravure.

BURMESE BOX - GILT AND LACQUERED.



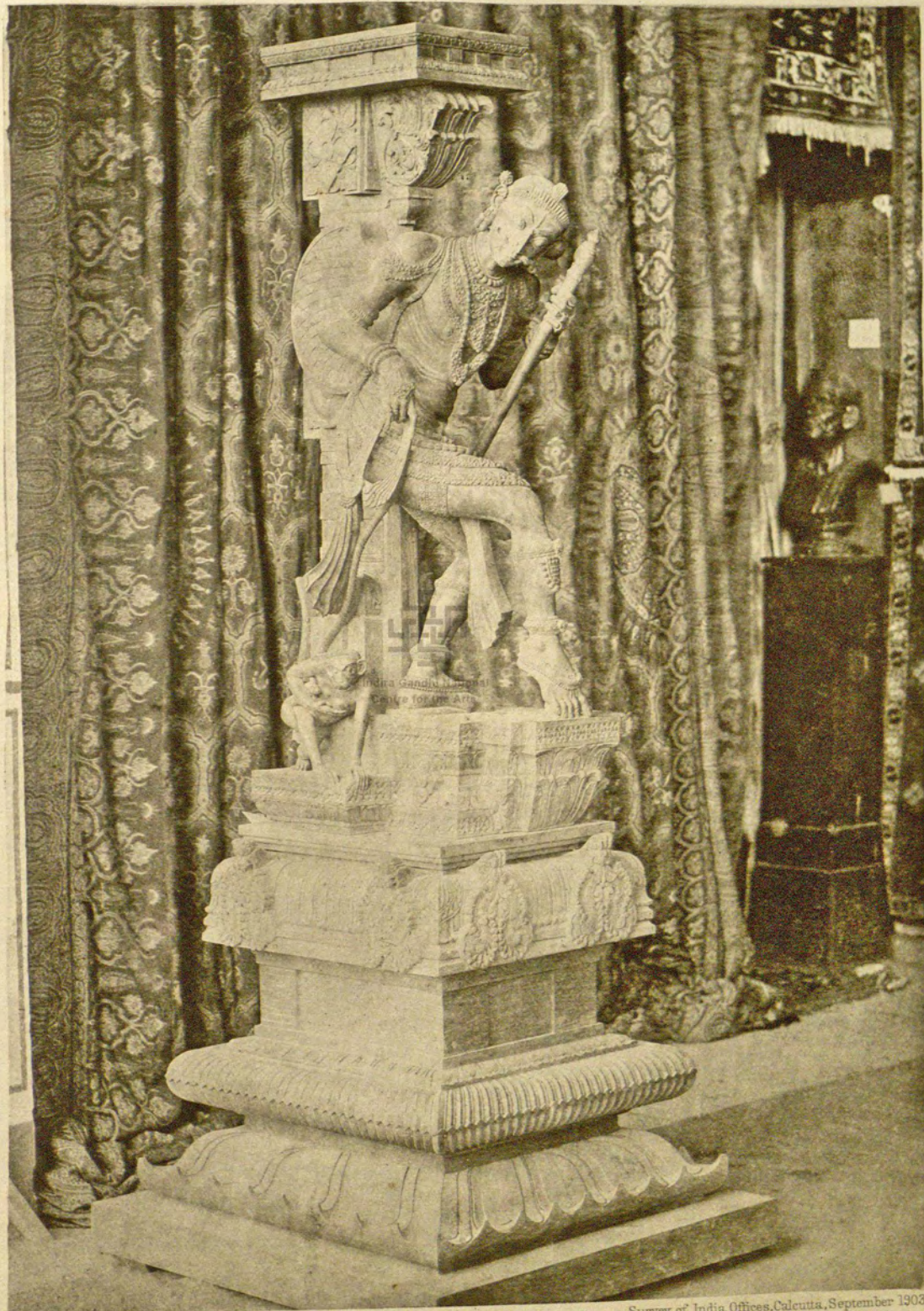


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CARVED SANDSTONE BALCONY (JAROKHA) FROM JODHPUR.





Photogravure.

Survey of India Offices, Calcutta, September 1903.

WOODEN LAMPSTAND COPIED FROM A STONE PILLAR IN MADURA TEMPLE.



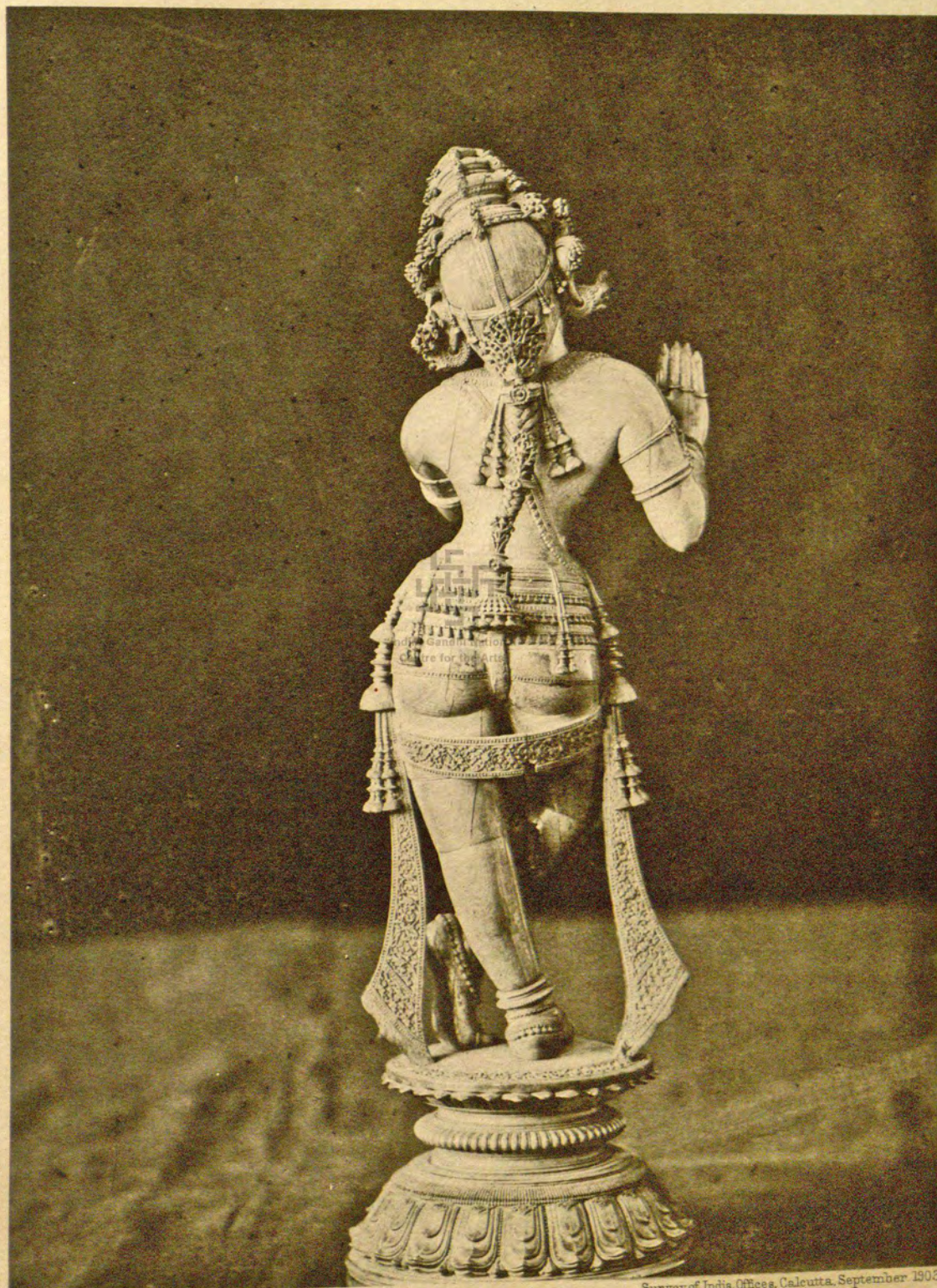


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Survey of India Offices, Calcutta, September, 1903.

IVORY FIGURE FROM ORISSA.





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IVORY FIGURE FROM ORISSA (BACK VIEW.)



1903.  
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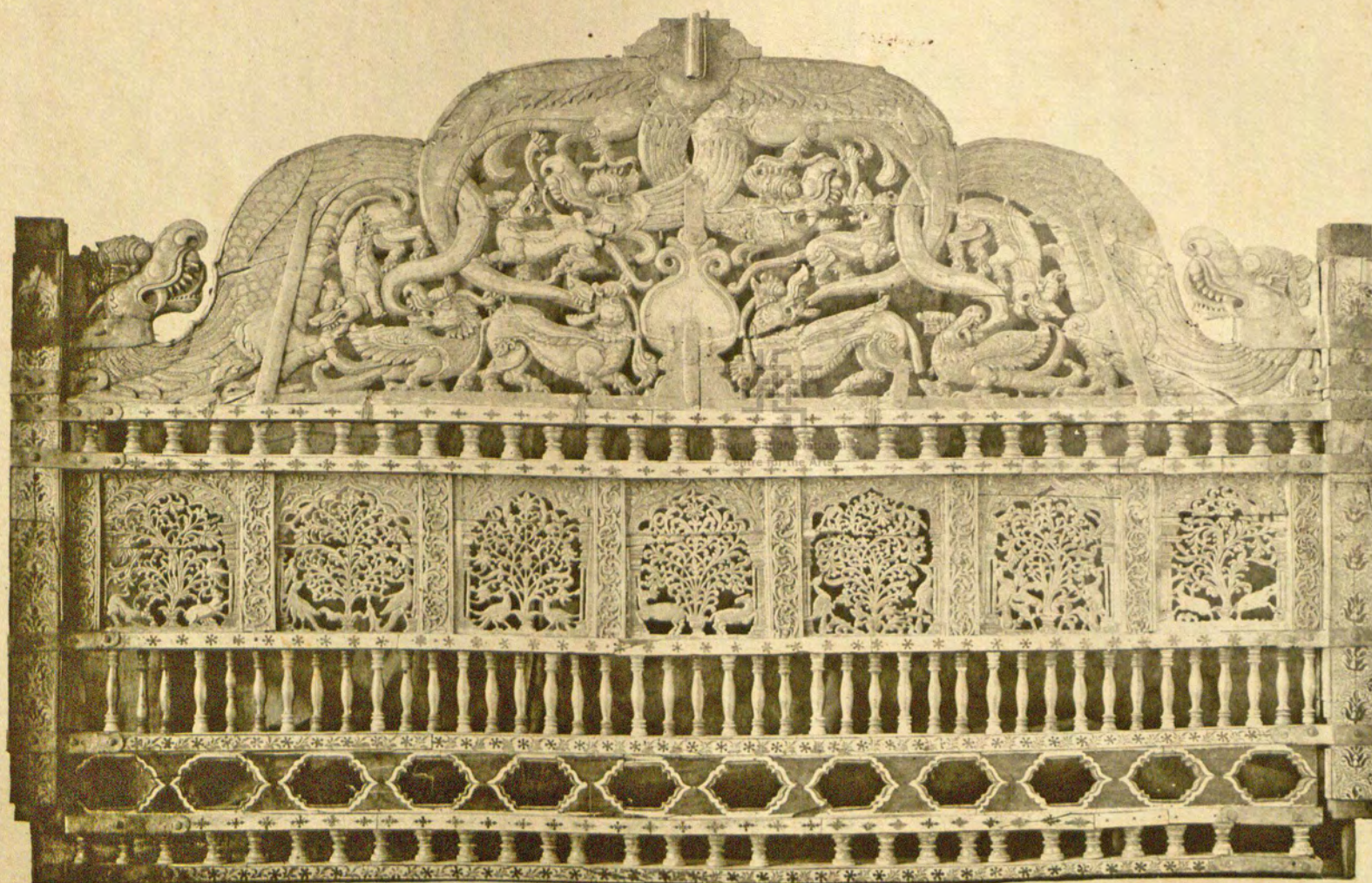
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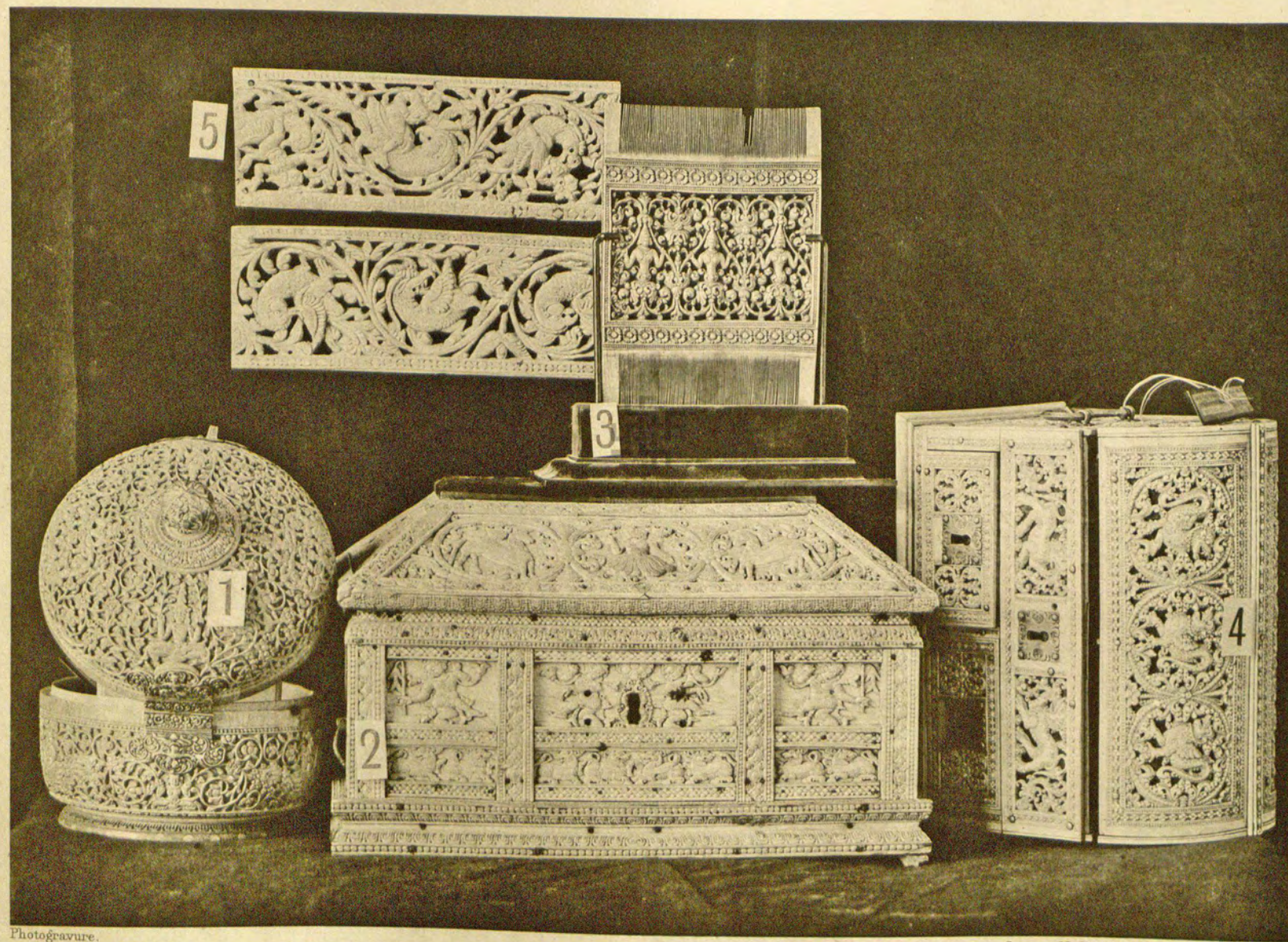


Photogravure.

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OLD IVORY CARVING FROM MYSORE.



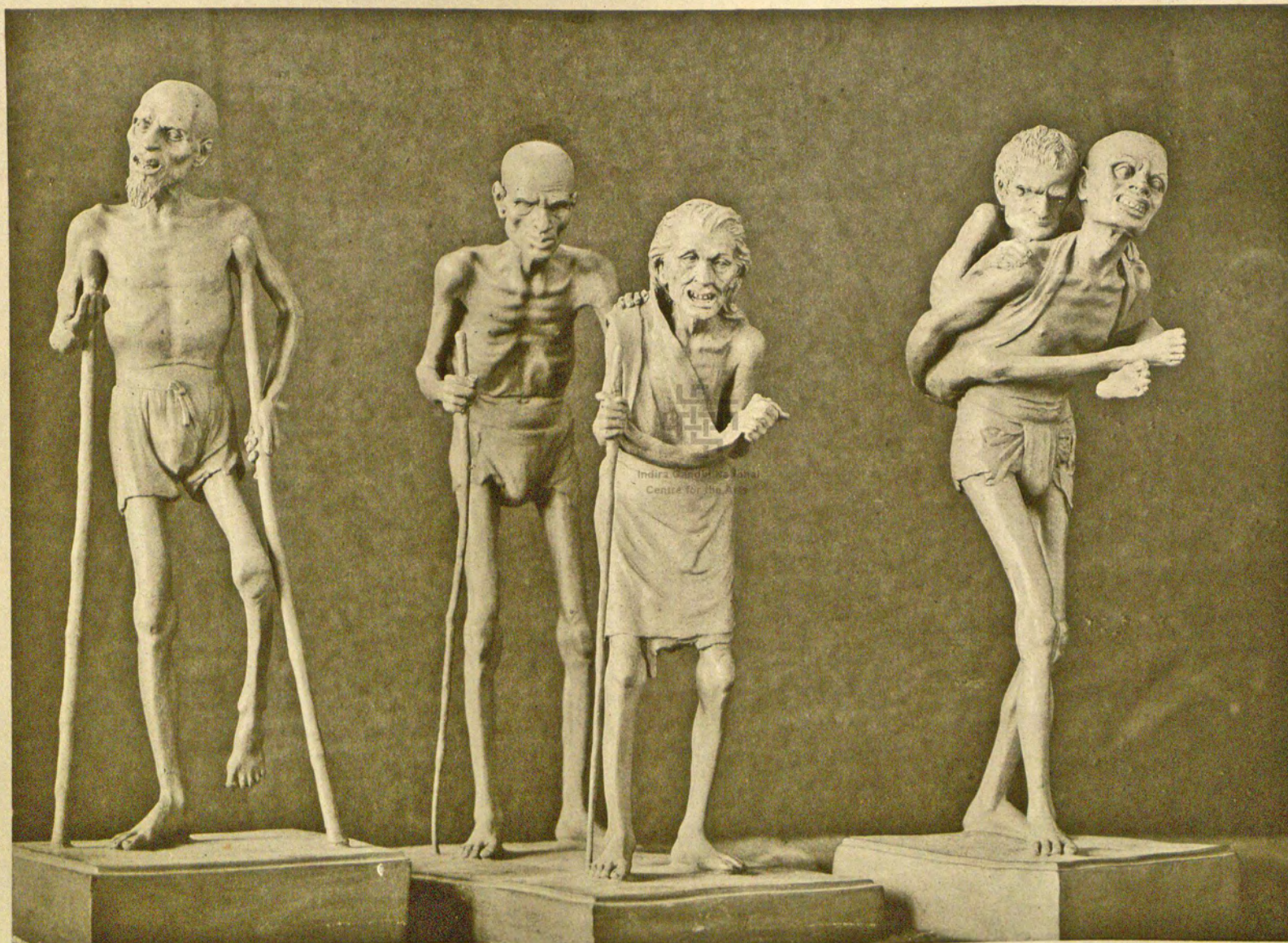


Photogravure.

Survey of India Offices, Calcutta, September, 1903.

COLLECTION OF SOUTHERN INDIAN AND CINGALESE IVORY CARVINGS &c.





Photogravure.

Survey of India Offices, Calcutta, September 1903.

TERRA COTTA FIGURES FROM LUCKNOW.





Photogravure.

Survey of India Office, Calcutta, September, 1903.

STATUE OF "PARVATEE" IN PLASTER.





Photogravure.

Survey of India Offices, Calcutta, September, 1903.

PAINTED PLASTER DECORATION, FROM BIKANER.



TECHNICAL ART SERIES-1903.

PLATE XXIV.



Photogravure.

Survey of India Offices, Calcutta, December 1930.

SILVER TEAPOT, BOMBAY SCHOOL OF ART.





Photogravure.

Survey of India Offices, Calcutta, September, 1903.

A SILVER BOWL - BURMA.



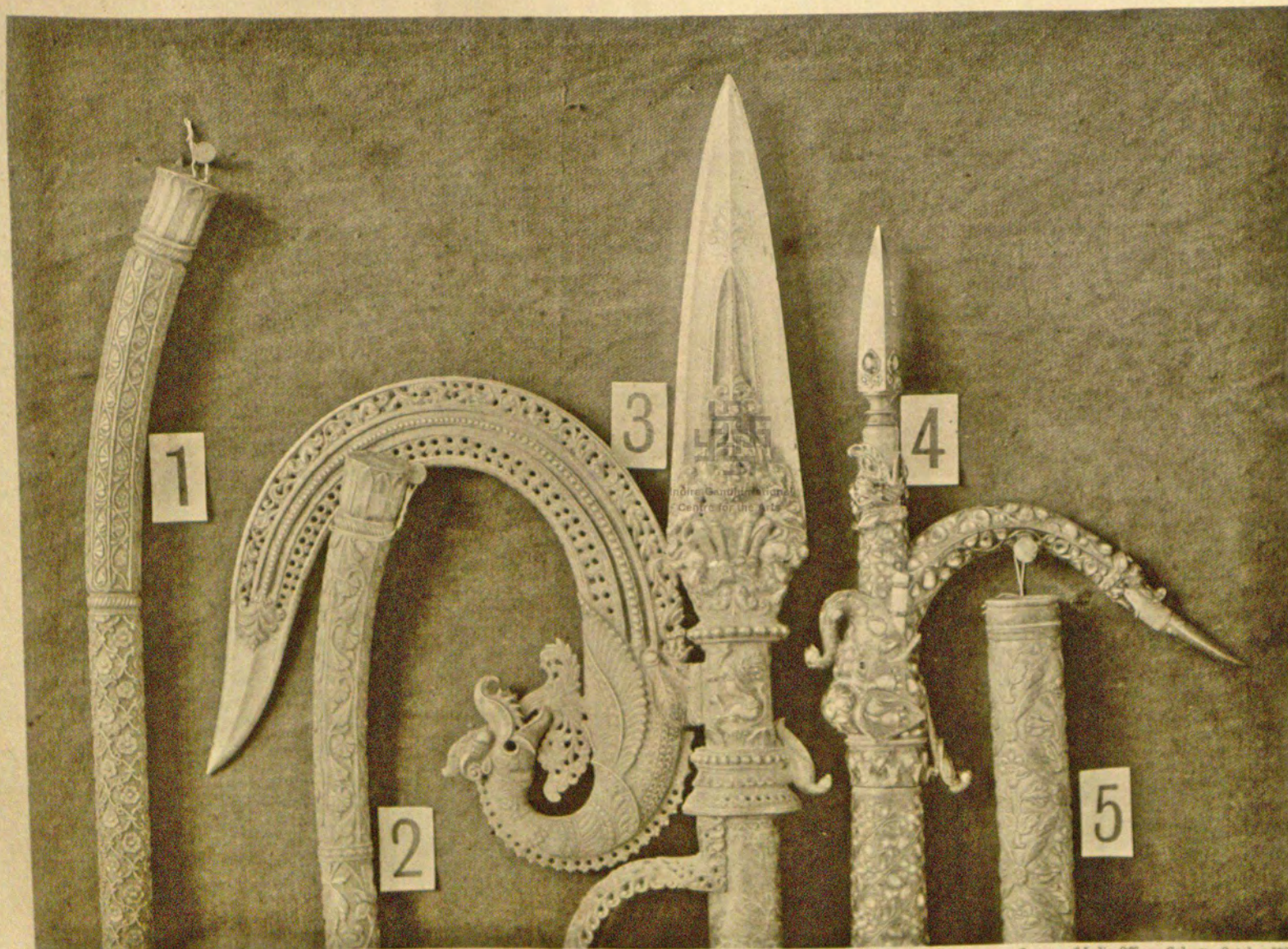


Photogravure.

Survey of India Offices, Calcutta, September 1903.

HUKKAH-BOWLS, ETC. OF JEWELLED JADE.





Photogravure.

Survey of India Offices, Calcutta, October, 1903.

SOUTH INDIAN ELEPHANT - GOAD, ETC.:



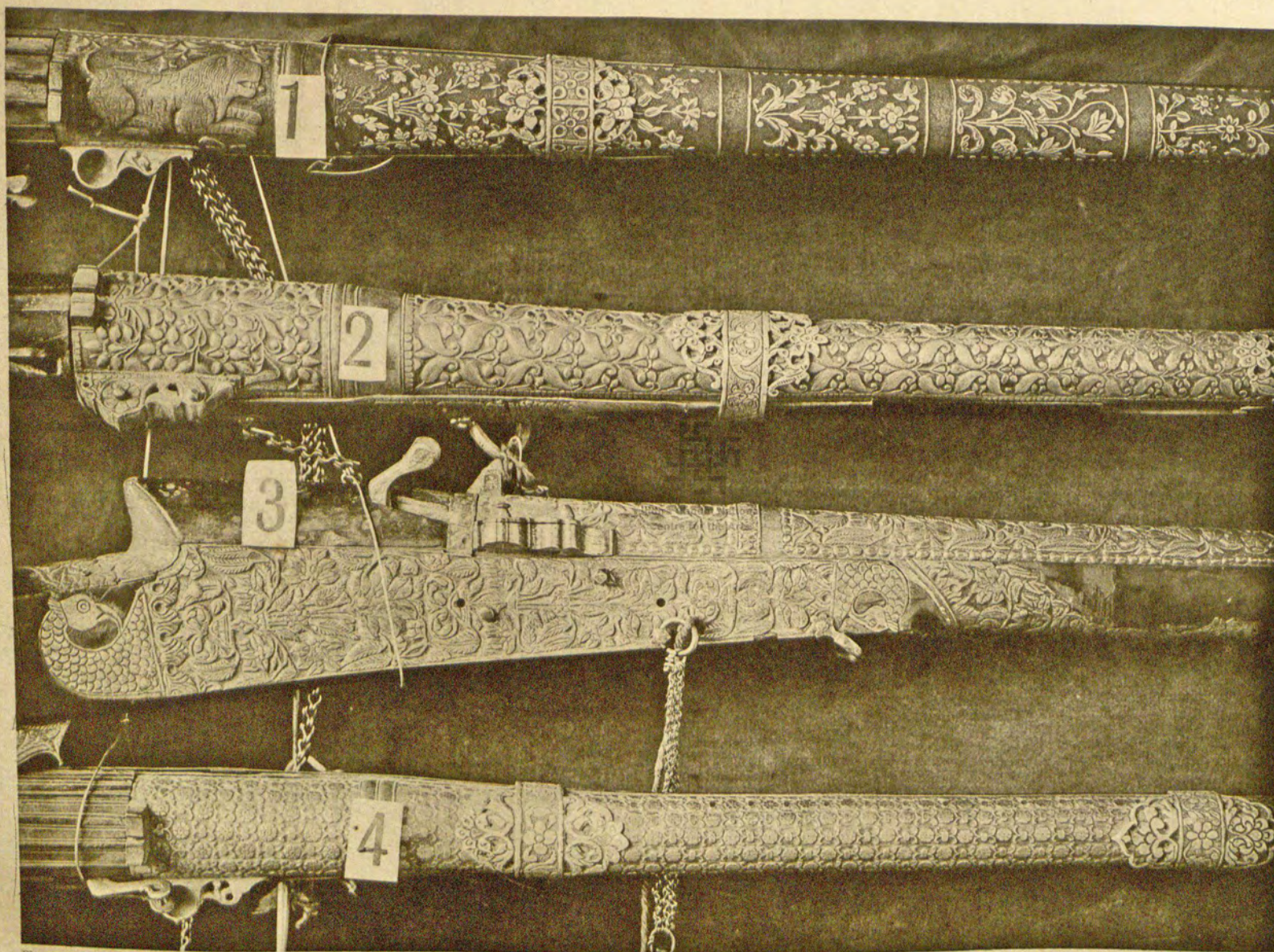


Photogravure.

Survey of India Offices, Calcutta, September 1903.

COLLECTION OF ARMS AND ELEPHANT-GOADS, FROM THE MADRAS MUSEUM.





Photogravure.

Survey of India Offices, Calcutta, September 1903.

GUN BARRELS OF PERSIAN OR MOGUL DESIGN.



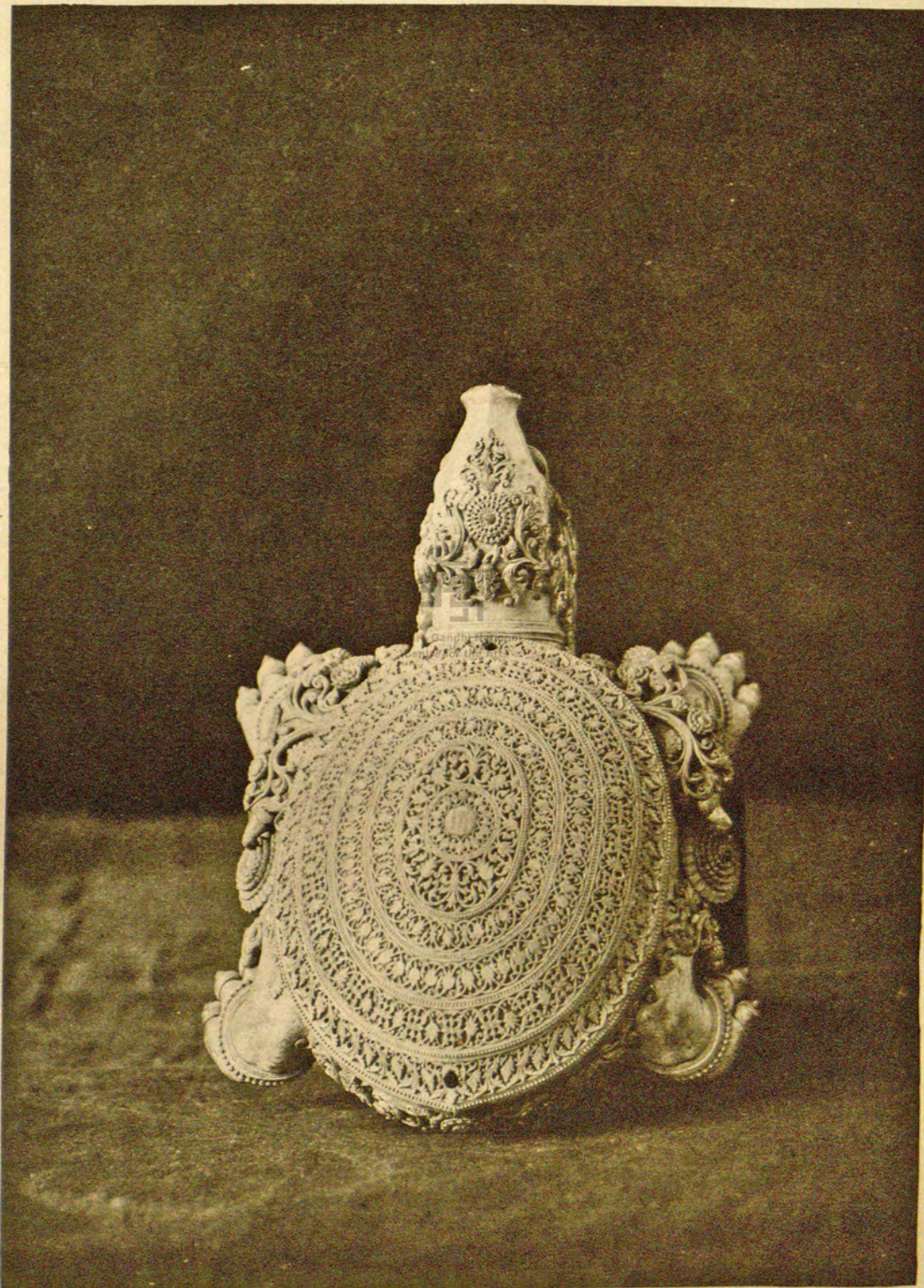


Photogravure.

Survey of India Offices, Calcutta, October, 1903.

OLD JEYPUR ENAMELS.





Photogravure.

Survey of India Offices, Calcutta, December, 1903.

IVORY CARVING, FROM ORISSA.



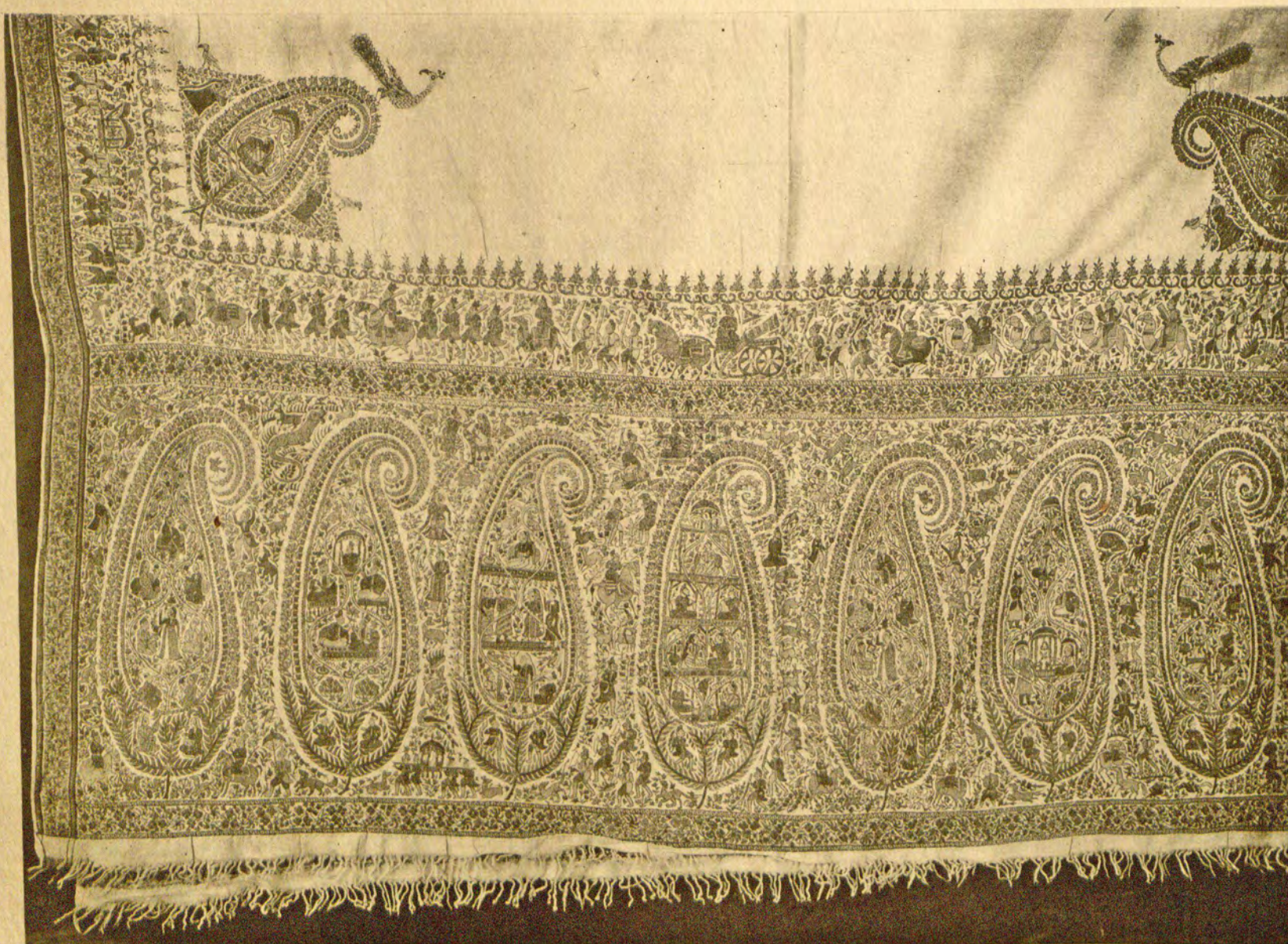


Photo-gravure.

Survey of India Offices, Calcutta, October 1903.

PERSIAN BOWL AND HUKKAH-BOTTOMS FROM VICTORIA AND ALBERT MUSEUM, LONDON.



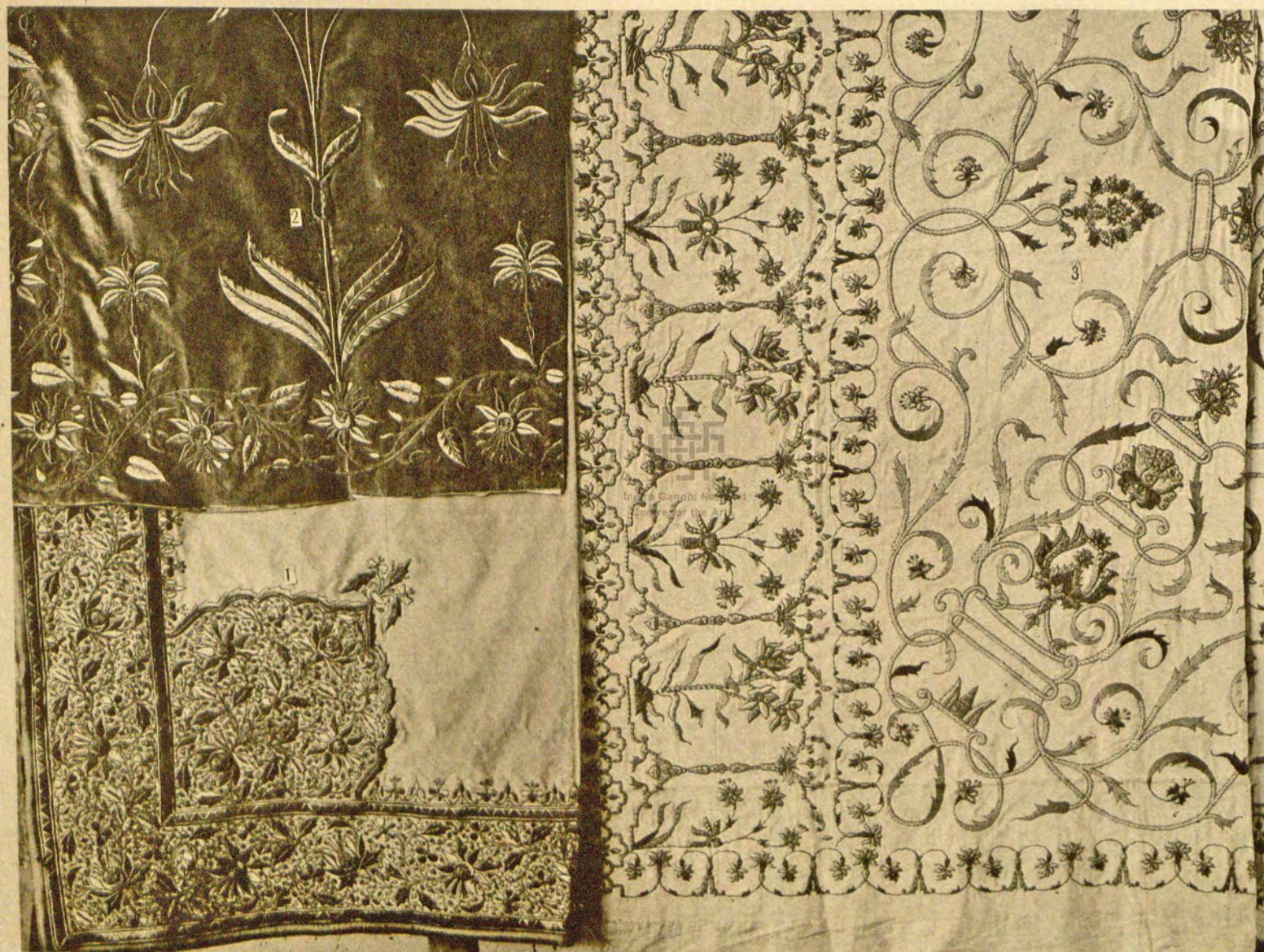


Photogravure.

Survey of India Offices, Calcutta, September 1903.

KASHMIR SHAWL.



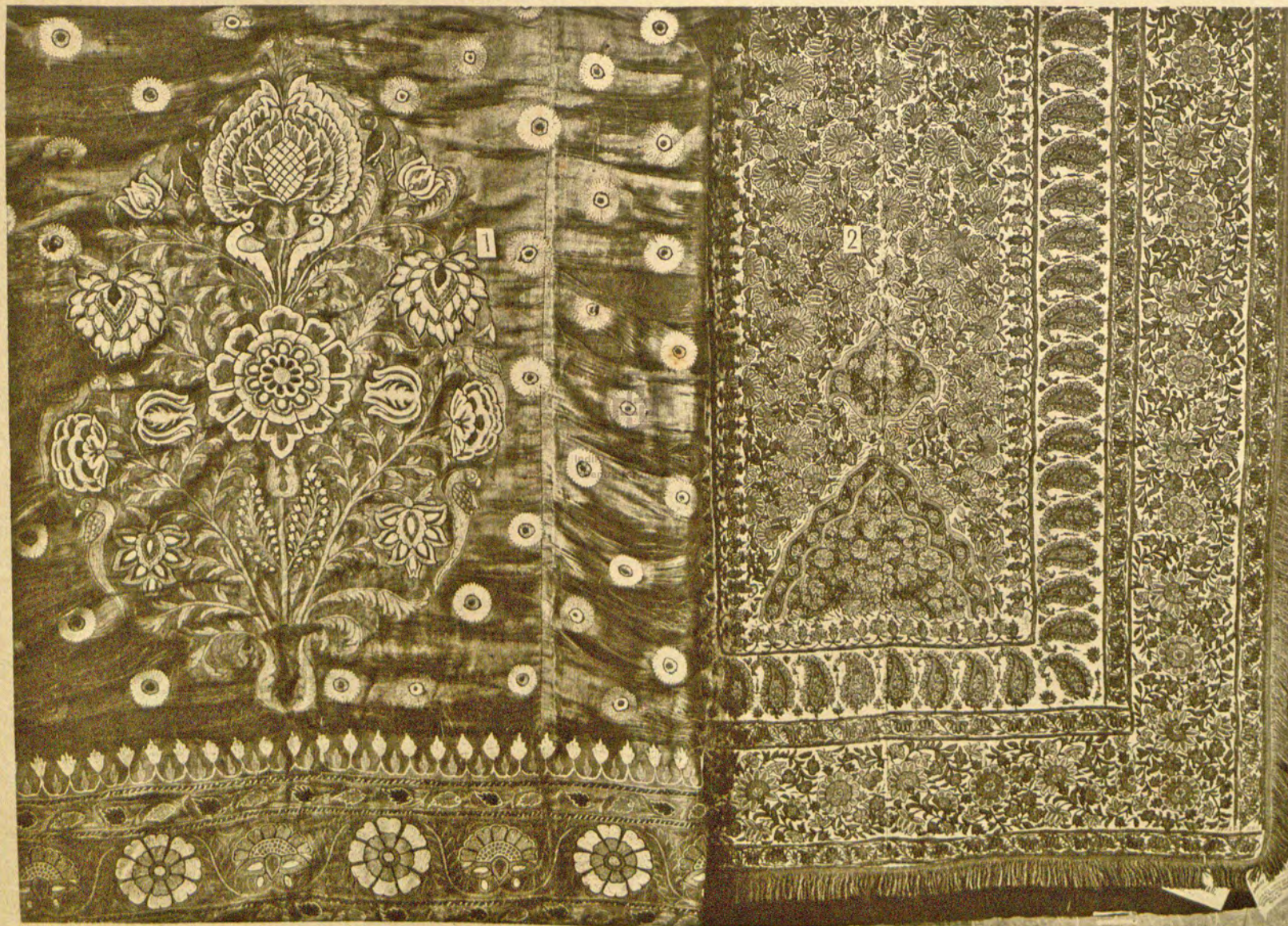


Photogravure.

Survey of India Office, Calcutta, September 1903.

DELHI EMBROIDERIES.





Photogravure.

Survey of India Offices, Calcutta, October 1903.

EMBROIDERIES - CHAINSTITCH.



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- III.—Details of a carved window from Nepal.
- IV.—Carved sandalwood plaquettes from Mysore.
- V.—Carved blackwood stand from Ahmedabad.
- VI.—Woven ivory fans from Sylhet and Bharatpur.
- VII.—Lid of a jewel box from Vizagapatam in ivory and tortoise shell.
- VIII.—Panels of a jewel box from Vizagapatam in ivory and tortoise shell.
- IX.—Silver plate from Kashmir.
- X.—Silver earrings and necklace from Dacca.
- XI.—Silver candlesticks from Madras.
- XII.—Bidri work from Lucknow.
- XIII.—Copper panel from Bombay.



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## TECHNICAL ART SERIES, 1904.

### PLATE I.

#### CARVED SANDAL-WOOD PANEL FROM KANARA, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS plate of a panel of sandal-wood carving represents the deities in heaven. On the top, the central figure is Vishnu, the great Protector of the world, with four hands, his body adorned with most precious stones, among which is the *Kaustabh*, the inestimable jewel obtained by churning the ocean. From his navel rises a lotus, on which sits the four-headed Brahma, the Creator of the Universe. Vishnu sits at ease under a canopy formed by the hood of a five-headed snake, probably the serpent deity Basuki. On his left is his consort, Lakshmi, the goddess of Wealth, rubbing his feet. On the right, the monkey god, Hanuman, is in the act of paying his homage, while angels fly in heaven, and gods and demigods stand or sit on all sides in a state of adoration. The middle part is dedicated to Siva, the great Destroyer in the Hindu Triad. He sits on his favourite bullock, with his consort Parvati, the goddess of Energy, on his left, and Gonesha, the god of Wisdom, on his right, surrounded by other gods and goddesses as in the above. The lowest part of the slab represents a celestial battle between the goddess of Energy and the Buffalo demon called Mahishasura. The panel is fitted into a frame work of ebony, the borders of which are beautifully ornamented with a scroll work, and the entire carving is done in high relief. (*Art Manufactures of India*, p. 240.)



TECHNICAL ART SERIES, 1904.

PLATE II.

CARVED SHISHAM WOOD DOORWAY FROM SAHARANPUR, INDUSTRIAL  
SECTION, INDIAN MUSEUM.


THIS is a beautiful carved doorway from Saharanpur, first shown in the Calcutta Exhibition of 1883-84. The patterns and designs are intricate and are so skilfully executed that it may be said to possess artistic merit of no mean order.



## TECHNICAL ART SERIES, 1904.

### PLATE III.

#### DETAILS OF A CARVED WOODEN WINDOW FROM NEPAL, INDUSTRIAL SECTION, INDIAN MUSEUM.

  
**T**HIS photogravure represents a pillar and base of a carved wooden window from Nepal. The former is gracefully and elaborately carved. The style is essentially Hindu. In the centre of the sill is the figure of Narasingha or man-lion, the fourth incarnation of Vishnu, and above it is designed a frog, while on either side appears a dragon.



## TECHNICAL ART SERIES, 1904.

### PLATE IV.

CARVED SANDAL-WOOD PLAQUETTES FROM MYSORE, INDUSTRIAL SECTION,  
INDIAN MUSEUM.

Indira Gandhi National  
Centre for the Arts  
THE grouping of the figures of animals in front and the disposition of the foliage in the background display a high artistic sense, while as specimens of wood-carving in high relief, for fidelity to detail, delicacy of touch and fineness of execution, they would be difficult to surpass.



## TECHNICAL ART SERIES, 1904.

### PLATE V.

#### CARVED BLACKWOOD STAND FROM AHMEDABAD, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE wood of *Dalbergia latifolia* is a favourite material for carving in Western India. In this plate is shown a piece of carving from Ahmedabad intended as a stand for a vase. It is ornamented with clusters of grapes and leaves, round which is curled a dragon, and on the dragon the figure of a lizard. The stand is carved from a single piece of wood.

The conception is rather a Western one, but the dragon and the grapes undoubtedly belong to the art of Gujrat. A common anklet of Baroda represents the same dragon.



## TECHNICAL ART SERIES, 1904.

### PLATE VI.

#### WOVEN IVORY FANS FROM SYLHET AND BHARATPUR, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE three fans or punkhas of woven ivory are representative of a rare industry peculiar to Bengal, Assam and Rajputana. The upper fan is of Sylhet manufacture. The other two with silk borders came from Bharatpur in Rajputana and were presented to the Indian Museum by His Excellency Lord Curzon. They are most highly finished and very artistic. The handles are of solid ivory.

The design in the Bharatpur fans is made by weaving in strips of tin foil. The design in the Sylhet fan is made by means of ivory dyed green and gold.



TECHNICAL ART SERIES, 1904.

PLATE VII.

LID OF A JEWEL BOX FROM VIZAGAPATAM IN IVORY AND TORTOISE SHELL, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE design, carved and fretted in ivory, depicts a state procession with elegantly trapped elephants, camels and horses. The ivory carving is laid on a background of tortoise shell. It is an exquisite piece of workmanship, and shows a standard of excellence which is rarely attained.



## TECHNICAL ART SERIES, 1904.

### PLATE VIII.

PANELS OF A JEWEL BOX FROM VIZAGAPATAM IN IVORY AND TORTOISE SHELL, INDUSTRIAL SECTION, INDIAN MUSEUM.

**H**ERE are depicted the front and one of the sides of the ivory and tortoise shell work or jewel box from Vizagapatam. Female attendants, birds, butterflies and foliage are carved with bold and artistic skill.

The top of the box is shown in the previous Plate, No. VII.



## TECHNICAL ART SERIES, 1904.

### PLATE IX.

SILVER PLATE FROM KASHMIR, INDUSTRIAL SECTION, INDIAN MUSEUM.

**A** CIRCULAR silver plate from Kashmir. The design is engraved in the usual foliar and cone pattern characteristic of Kashmiri work and so prominently introduced in the shawls of the country.



## TECHNICAL ART SERIES, 1904.

### PLATE X.

#### SILVER EARRINGS AND NECKLACE FROM DACCA, INDUSTRIAL SECTION, INDIAN MUSEUM.

**N**O. 1 is a pair of silver earrings from Dacca, each representing a flower with six petals of filigrain work.

No. 2 is also a pair of silver earrings from Dacca of similar filigrain work.

No. 3 is a silver necklace from Dacca consisting of a circlet of ten roses with bell-shaped pendants linked to each other by an arrangement of delicate chains. The rosettes gradually increase in size towards the front giving a harmonious effect to the pattern. The workmanship is characteristic for its extreme delicacy and is of the well known filigrain kind peculiar to the silver jewellery of Eastern Bengal.



TECHNICAL ART SERIES, 1904.

PLATE XI.

SILVER CANDLESTICKS FROM MADRAS, INDUSTRIAL SECTION,  
INDIAN MUSEUM.


THE two silver candlesticks are richly embossed and are supported on two monsters. These monsters are the strange conception which is so obvious upon the Hallabid temple, in Hyderabad. The height of the candlesticks is 30 inches, and they cost Rs500.



TECHNICAL ART SERIES, 1904.

PLATE XII.

BIDRI WORK FROM LUCKNOW, INDUSTRIAL SECTION, INDIAN MUSEUM.


  
**S**HOWS a *surahi* tumbler with plate and a betel nut box (*pan-dan*) of Lucknow bidri workmanship. The design, which represents foliage and birds, is made of silver beaten into blackened steel. It has a charming effect and represents the plainer type of work prevailing in Oudh.



## TECHNICAL ART SERIES, 1904.

### PLATE XIII.

COPPER PANEL FROM BOMBAY, INDUSTRIAL SECTION, INDIAN MUSEUM.

  
Indira Gandhi National  
Centre for the Arts  
**T**HIS illustrates a copper repoussé panel from the School of Art, Bombay. The style of workmanship resembles somewhat that of Madras. (Compare Plate X, Technical Art Series, 1899.) There is displayed the characteristic fondness for birds, foliage and fruit. It is charming in design, and deep and bold in form.



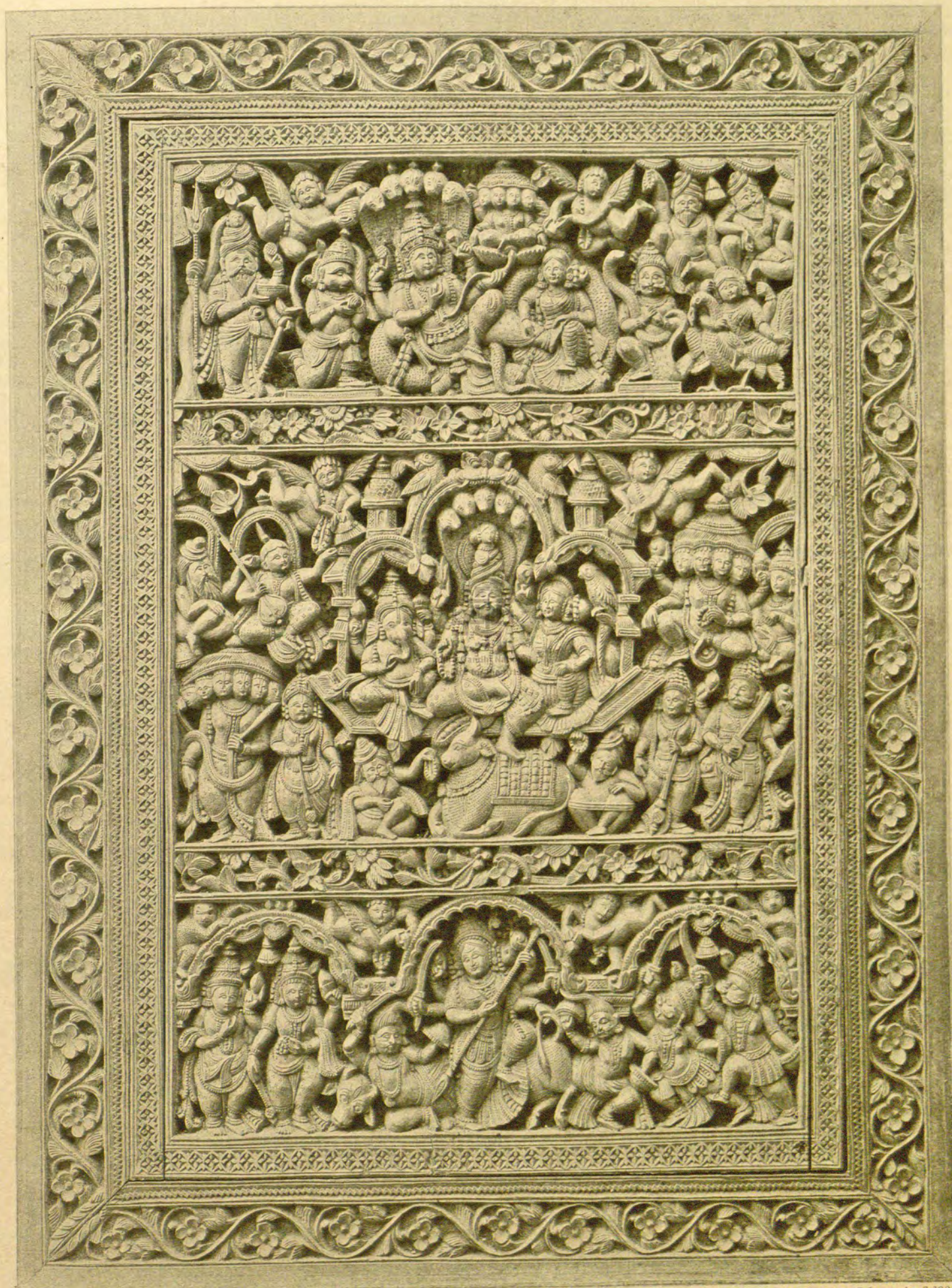


Photo-gravure.

Survey of India Offices, Calcutta, April 1904.

CARVED SANDAL-WOOD PANEL FROM KANARA.

$\frac{1}{8}$ th Scale.



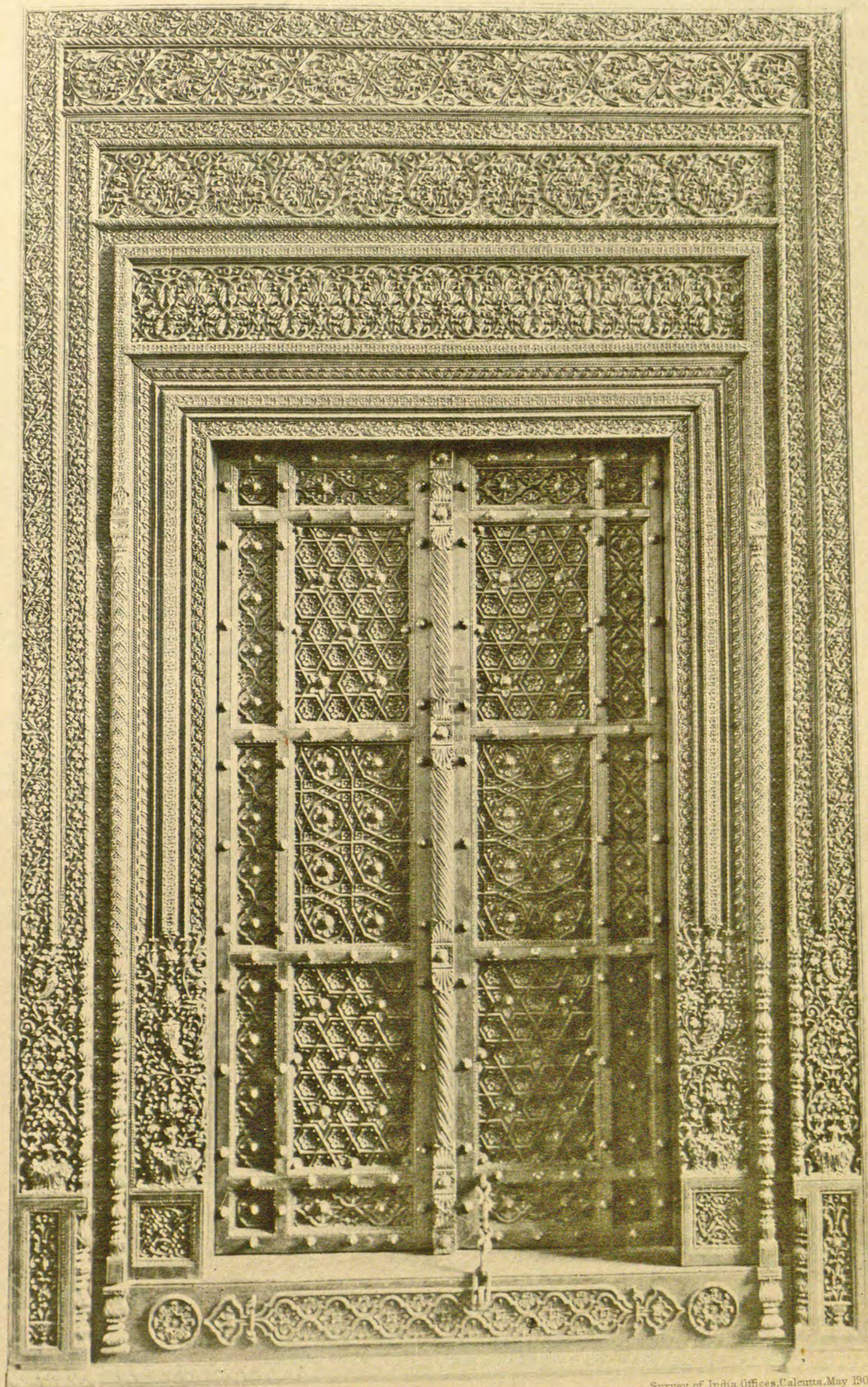


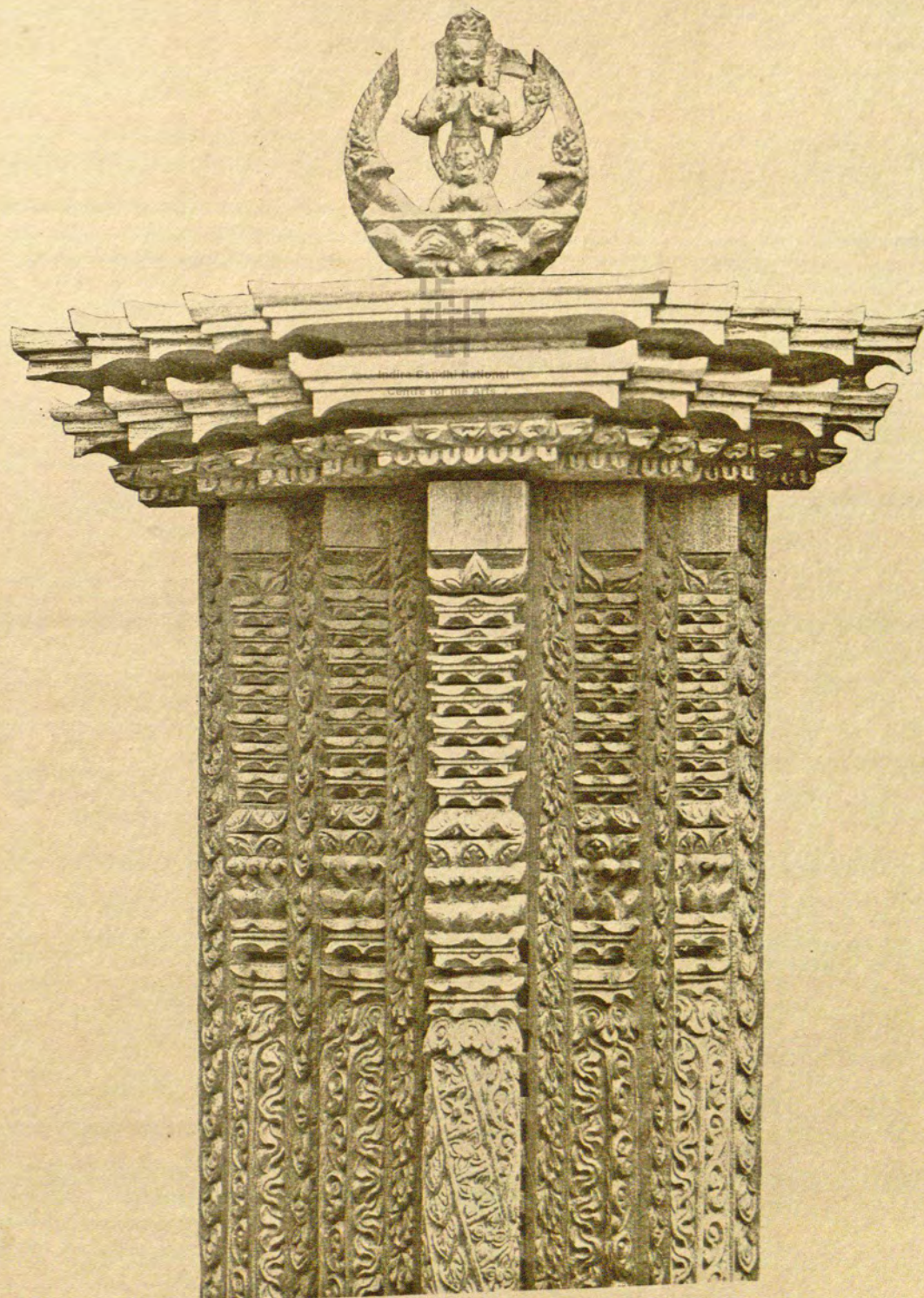
Photo-gravure.

Survey of India Offices, Calcutta, May 1904.

CARVED SHISHAM WOOD DOORWAY FROM SAHARANPUR.

$\frac{1}{12}$  Scale.





Photogravure.

Survey of India Offices, Calcutta, May 1904.

DETAILS OF CARVED WOODEN WINDOW, FROM NEPAL.

$\frac{3}{8}$  Scale.





Photogravure.



Indira Gandhi National  
Centre for the Arts



Survey of India Offices, Calcutta, May 1904.

CARVED SANDAL WOOD PLAQUETTES FROM MYSORE.

Full Scale.





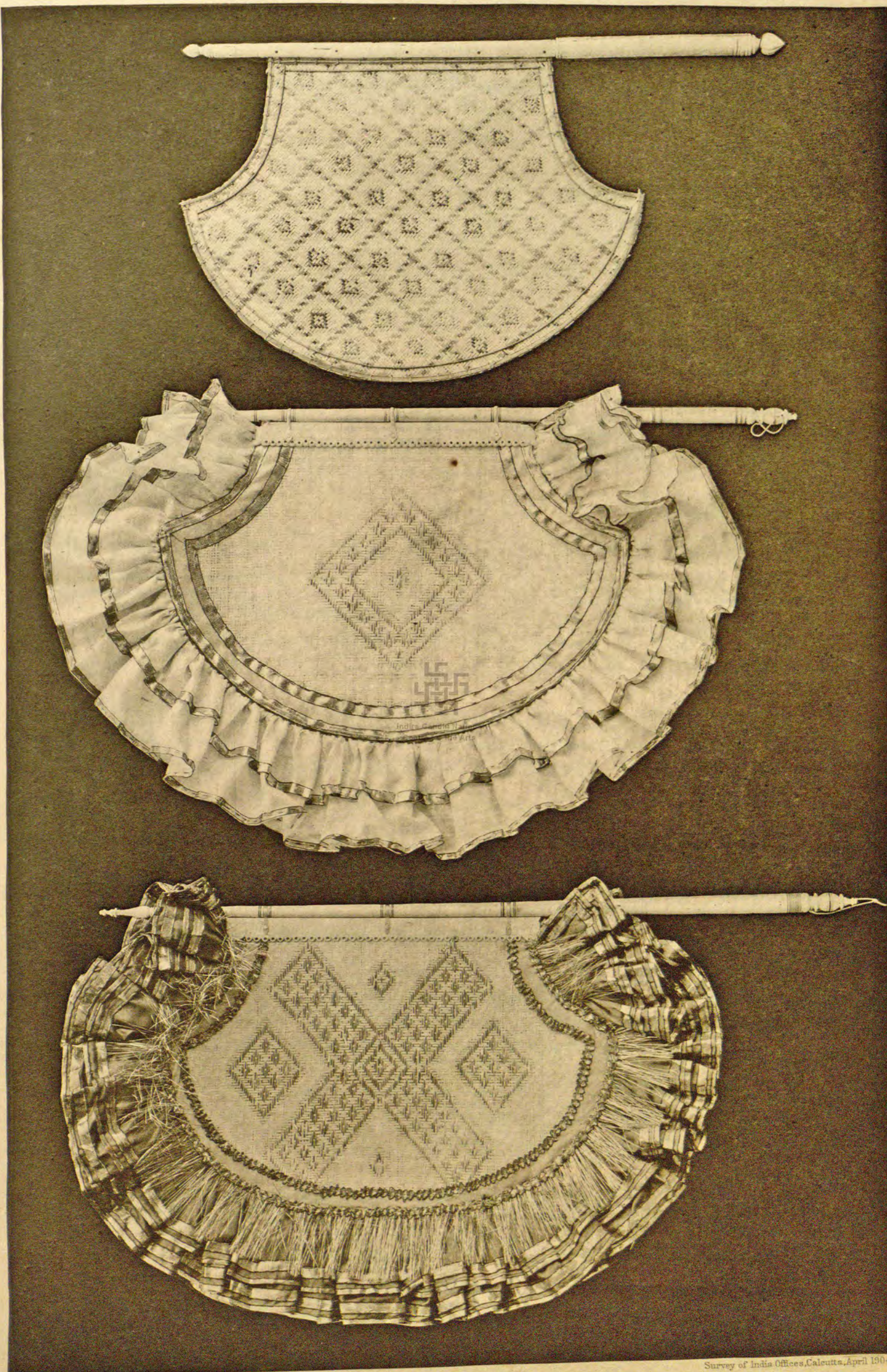
Photo gravure.

Survey of India Offices, Calcutta, June 1904.

CARVED BLACK WOOD STAND FROM AHMEDABAD.

Full Scale.





Photogravure.

Survey of India Offices, Calcutta, April 1904.

WOVEN IVORY FANS FROM SYLHET AND BHARATPUR

Scale 2<sup>ths</sup>.



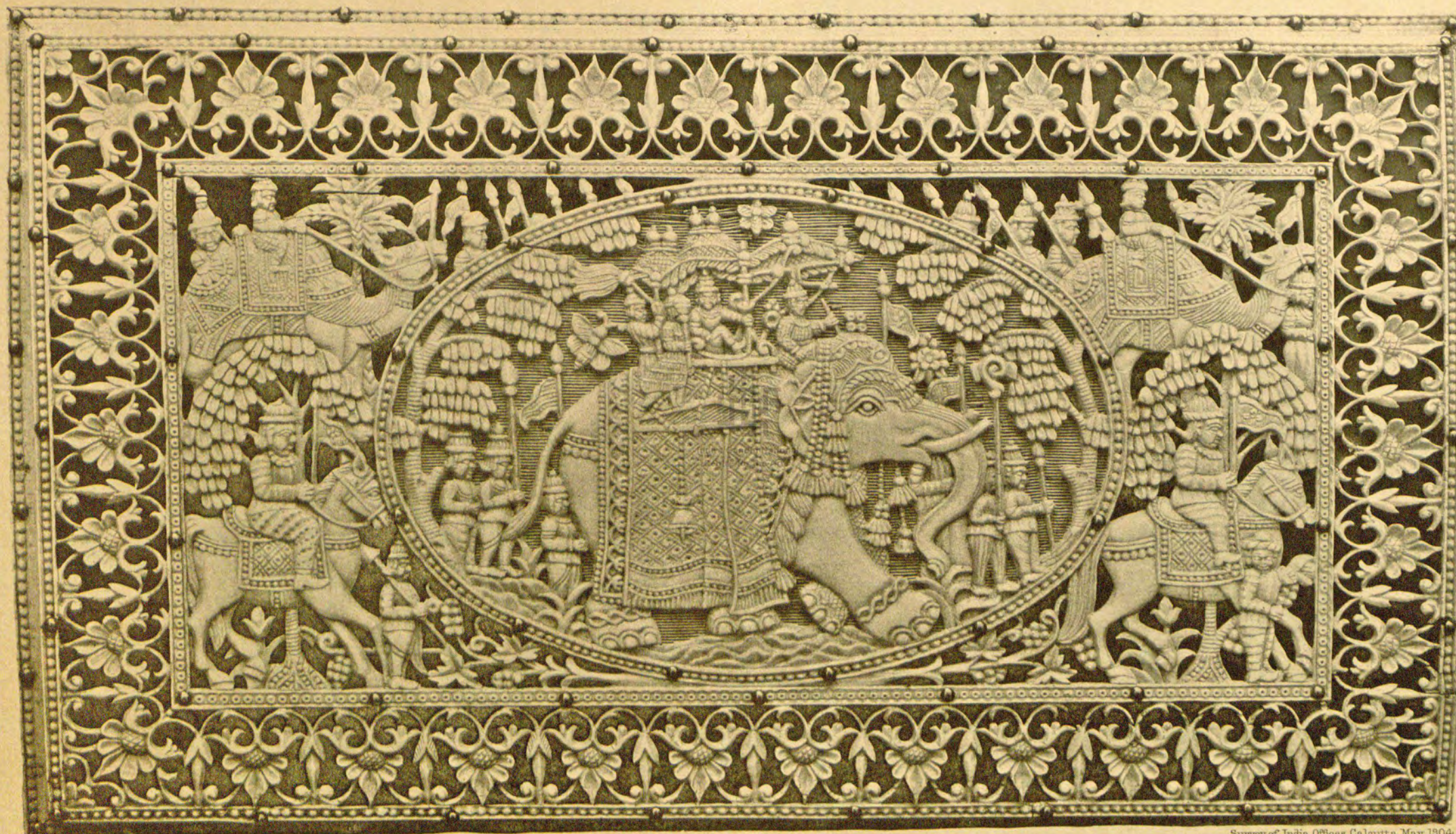


Photo gravure.

Survey of India Offices, Calcutta, May 1904.

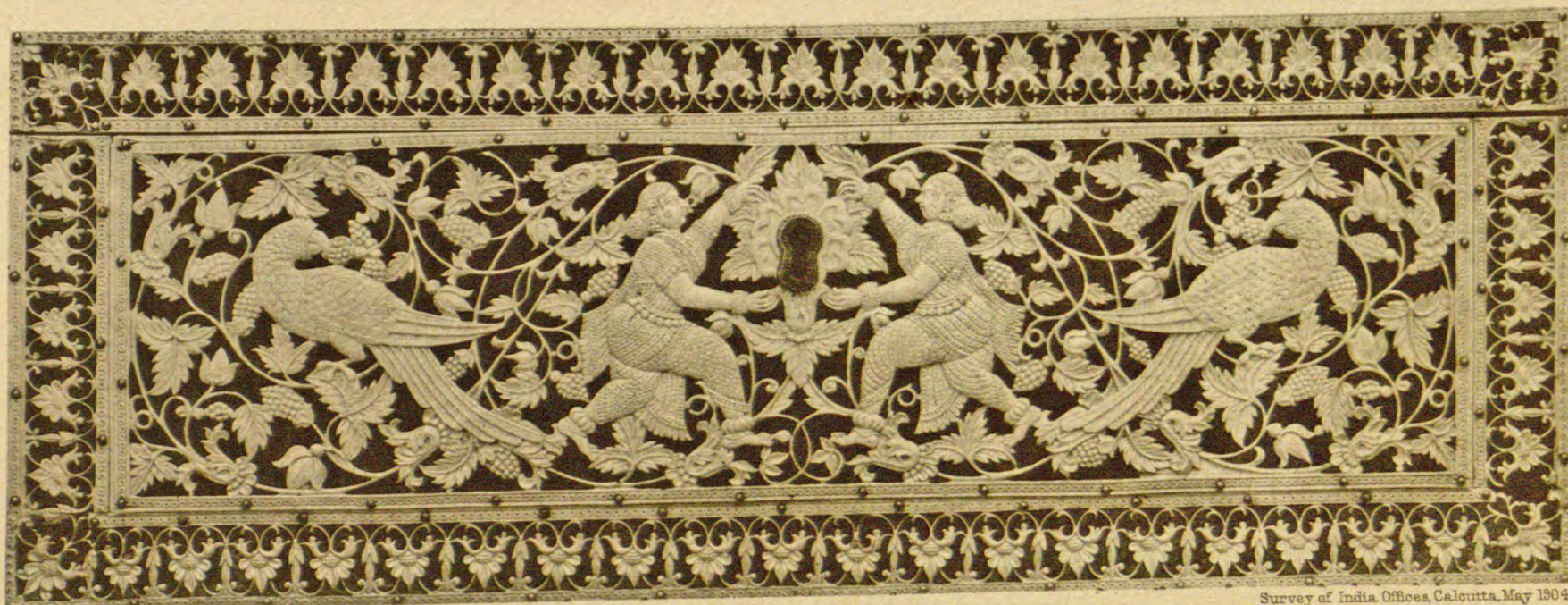
LID OF AN IVORY AND TORTOISE SHELL BOX, FROM VIZAGAPATAM.

1½ Scale.





Full Scale.



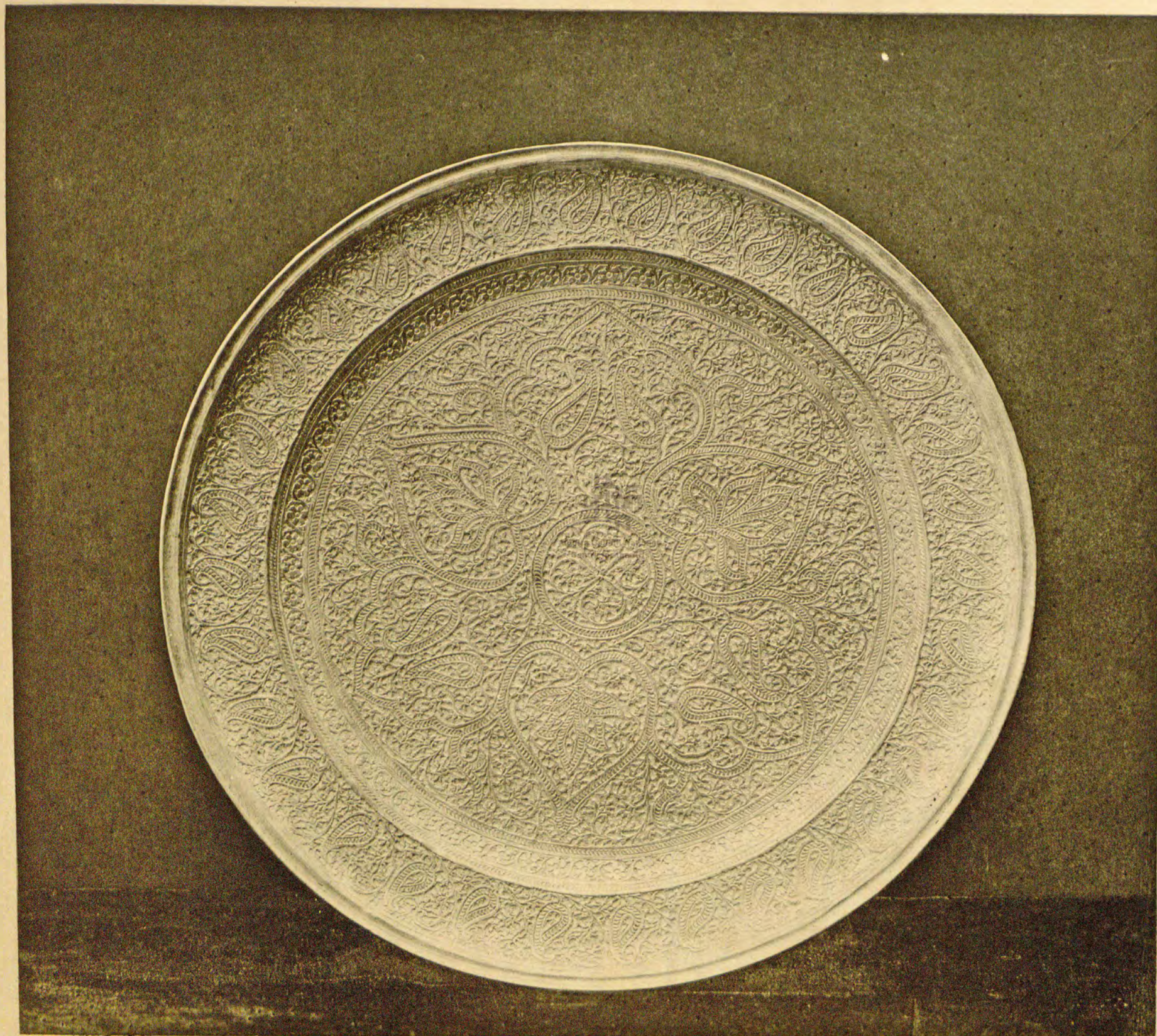
Photogravure.

Survey of India Offices, Calcutta, May 1904.

PANELS OF AN IVORY AND TORTOISE SHELL BOX, FROM VIZAGAPATAM.

$\frac{3}{4}$  Scale.



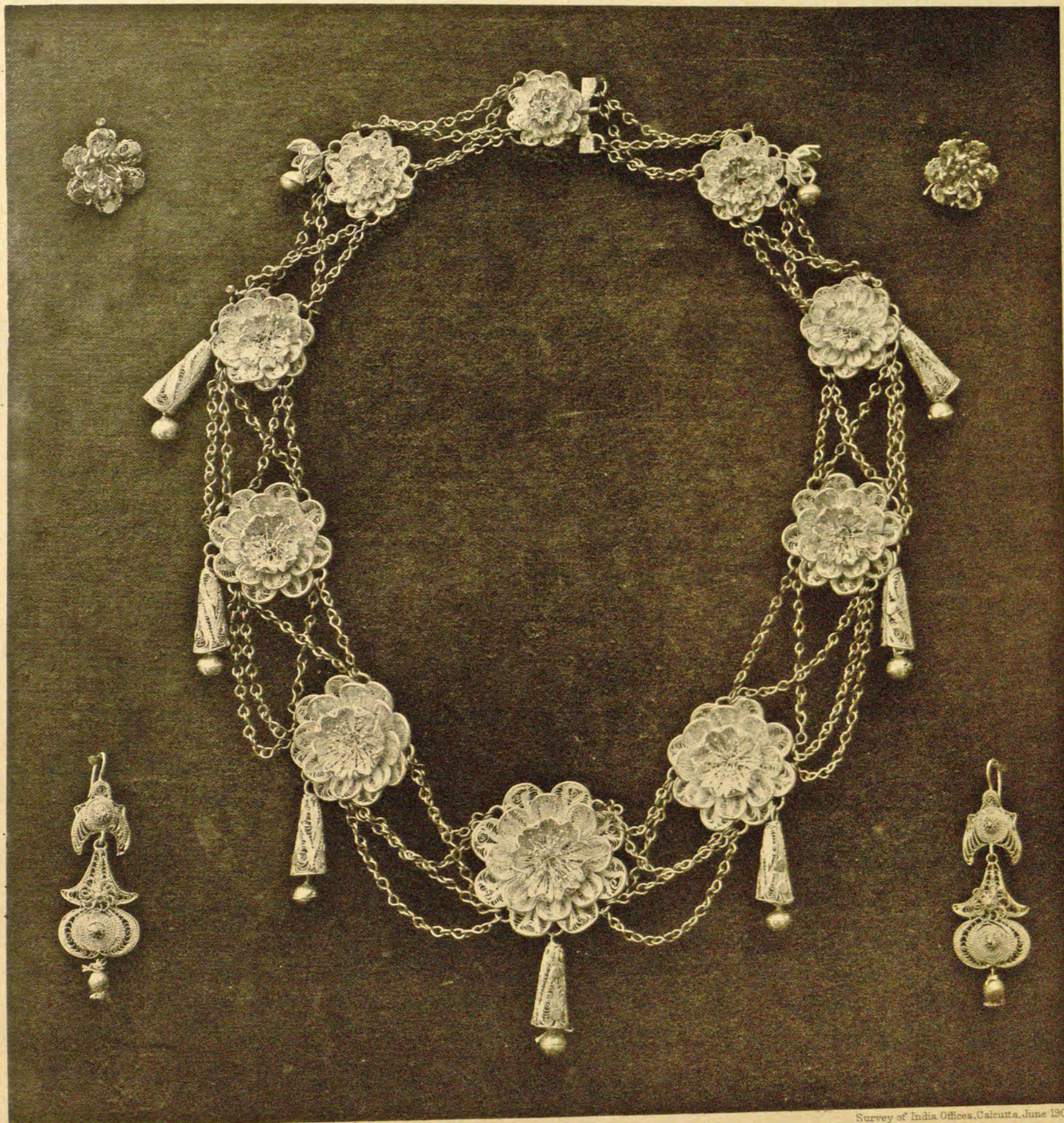


\*Photogravure.

Survey of India Offices, Calcutta, June 1904.

SILVER PLATE, FROM KASHMIR.





Photogravure.

Survey of India Offices, Calcutta, June 1904.

SILVER EARRINGS AND NECKLACE FROM DACCA.

Full Scale.





Photogravure.

Survey of India Offices, Calcutta, April 1904.

SILVER CANDLE STICKS FROM MADRAS.

$\frac{1}{2}$  Scale.





Photogravure.

Survey of India Offices, Calcutta, July 1904.

BIDRI WORK FROM LUCKNOW.

$\frac{1}{2}$  Scale.





IGNCA

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Photogravure.

Survey of India Office, Calcutta, April 1904.

COPPER PANEL FROM BOMBAY.

Scale.





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